

Ernest Albert on the Art of Scene Painting

NOVEMBER
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PRICE
TEN
CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



MISS THAIS MAGRANE



White, N. Y.

JOHN E. YOUNG AND ALMA FRANCIS IN "THE LITTLE CAFÉ"



White, N. Y.

RAYMOND HITCHCOCK IN "THE BEAUTY SHOP"



White, N. Y.

"THE PLEASURE SEEKERS," WINTER GARDEN



White, N. Y.

MAE MURRAY, JARDIN DE DANSE



Christian, Spokane, Wash.

MADAME SCHUMANN-HEINCK AND SPOKANE SCHOOL CHILDREN



GRETE MEYER, LEADING WOMAN IRVING PLACE THEATER

FAVORITES OF THE FOOTLIGHTS



THE NEW YORK DRAMATIC MIRROR

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ERNEST ALBERT, TWENTY YEARS AFTER

WE have waited just twenty years for this interview. That is to say, from the time this weekly was fourteen years of age—in its knee pants, so to speak—Ernest Albert, the scene painter, who designed settings for *Viola Allen*, *Kismet*, *Herod*, *Ben-Hur* and many others, has refused until now to give any personal statements to the press. In some cases it would be natural to remark how quickly the time has passed, but in this instance the long expectation has not been in vain. Mr. Albert has something to say.

Self-imposed barriers of twenty years of private life are not easy to break down. When one tries, the effort is realized. Once broken, however, this tall, distinguished-looking gentleman, who is ever at pains to subordinate the pronoun "I," explains his reticence.

"Interviews have been distasteful because of frequent misquoting and misrepresentation. This talk would have been denied only that assurance was given of fair play. Then thought of the little credit publicly given to scenic artists had something to do with it.

"Credit given," he continues, "is found on programmes and in criticisms in with that accorded to boot and wig makers. Reviewers comment upon the circumstance that the manager 'outshone his previous efforts in the production,' but the poor devil who made much of it possible gets nothing. That is not to say that the painter makes every play. Scenery is primarily and necessarily a background. Never should it become obtrusive, although there are occasions when much depends upon it."

While he feels that the business itself has been too much exploited of late years, he is willing to speak of the methods again.

"In receiving his commission for the scenic investiture of a play, the artist is called into consultation by the manager. The author, who has much to suggest at such times, is also present. He usually knows all he wants. He makes a sketch like this"—Mr. Albert roughs out some lines on a paper with his fountain pen—"with some angles to represent the walls of a room perhaps, leaving open spaces for windows and doors, and if his artistic education has developed since his previous play, with some queer marks to represent tables and chairs. It is all the artist wants. He asks for ideas. The author says in a more or less general way: 'This is the drawing-room of a wealthy man living on Madison Avenue. I want a door here, a window on that side, a fireplace over there and perhaps a staircase at the back.' So the artist receives his instructions, act by act, for four or five acts. It is best for the artist to read the entire play manuscript if possible. I always insist on it where I can. The author may have overlooked most important details. For instance, he may require a window. Some character may escape through it, or it may be used merely to look through, the difference being that a dummy window originally provided for may have to be supplanted by one that may be actually opened.

"As a whole the public rarely pays much attention to the accuracy of scenic details, unless there is a lapse or anachronism of some kind. An extensive library of clippings, plates and descriptions of every conceivable thing that is relevant supplies the artist with details that are absolutely correct. Thousands of dollars are frequently invested in such storehouses of knowledge. I spent six months studying the various particulars of 'Ben-Hur.' When that production went on, I knew the exact height of every arch and gateway in Jerusalem.

"The artist makes sketches of the scenes, and



ERNEST ALBERT.

when they are satisfactory a scale model is constructed, a half inch to the foot, perfect in every detail, architecture and color. Prevailing colors are determined by the general tone of the act for which the set is used. That is according to well-known laws, that yellow is cheerful, blue mysterious, and so on. This model is submitted to the manager and to the author. They are either very enthusiastic or very critical. That staircase is not enough Center to be seen by the spectator who sits in the lower left proscenium box, when the wife and mother in the play descends with her natural child." And here observe that Mr. Albert has some ideas upon the current dramatic trend. "Careful notes are taken of the changes to be made, though they are not made on the model. That is filed away, just as it is.

"Now the carpenter-constructor is sent for. According to the artist's instructions, he builds frames of the scene pieces of full size, but always in such way that they may be readily handled when the set is struck, and easily transported when the production goes on the road. Pieces are always de-

signed to fold in a book condition, with the painted surface inwards. Some beautiful Louis XV. ivory delicacy may some time have to stand out in the rain. All scenery must be constructed so that it may go into a car. Everything must be subordinated to the necessity of passing through a door that measures five feet nine inches.

"When the carpenter has completed his work, the frames with the canvas stretched over them are sent to the painter at his studio. The Lee Lish studio is seventy feet in the clear for the hanging of large drops. It has room for forty men at work. There the artist paints his scene on the frames to the full scale. Assistants help him in the mechanical details. It would be absurd to burden him with those things; with mouldings, for instance.

"That brings up another phase of the scene painter's work. I mean decoration. With me that is a great factor. Every rug, every piece of furniture in a set, is part of the scene and belongs to the composition. Lines of composition are generalized mainly for two reasons: first, that the spectator may be led to believe that he has the proper perspective, no matter where he sits, and, second, that the moving actors may be harmoniously grouped in the picture at all times. The latter is accomplished by emphasizing those points where the most striking moments of the play occur, a table, or at a door. You will understand the difficulty when you know that there may be two or three very important spots of the kind in a single setting.

"An artist's function doesn't cease until the scenery is all up and the lighting arrangements are complete. Lighting is within his province, just as groupings are in a measure. An unexpected orange light on violet, for instance, will produce a russet-brown that will make everything look dirty. It is true that in the days of gas lighting much softer effects were possible, but I will sacrifice all the advantages of that mellow light for safety. I am a crank on fire regulation. It was very, very dangerous in the old days with the exposed rows of hot gas lights. It used to be amusing, too, to see lights go out every once in a while when an actor would accidentally step on a soft gas pipe. Anyway, we are now avoiding many of the hard qualities of the electric light by greater use of ambers, straw-colors, and pinks.

"The subtle thing gets over the heads of many people for the simple reason that refinement is not a general property.

"Scenic stuff is ephemeral. Most of its great successes are failures. The scene in *Herod* upon which I devoted much of the best in me, is in the storehouse. That is why I think of my best work as on the easel. There"—pointing to a fine, restful canvas on the wall—"is my latest picture to hang in the Academy."

So saying, Mr. Albert went off to keep an appointment with "the Chambers family," which is to say Haddon and Robert W., who, though not related, are interested in forthcoming productions of the painter's brush.

ARTHUR EDWIN KNOWLTON

WHEN EAST 14th STREET WAS THE MUSICAL CENTER

By ROBERT GRAU

It was the late William Steinway who made possible the great musical events of the '70's, and he built Steinway Hall solely for the purpose of great musical achievement. This magnificent auditorium, too, was always available free of rental to any worthy endeavor.

It was to Steinway Hall that Adelina Patti came when, perhaps, she was heard at her very best, and here also was heard her sister, Carlotta, whose lameness prevented her from singing in grand opera, though

and surely none of those who have come here since could approach him. He was not only a musical giant, but was really of ponderous size, but as genial as a school miss. Wieniawski also refused to return to America again, though he had been offered fabulous terms.

These concerts were given in the season of 1871-1872. William Steinway contributed \$10,000 at the outset, when the outcome was regarded with much doubt. Yet the tournee was a great success, even financially—though, of course, such receipts as are possible to-day were not recorded. The opening concert drew about \$1,300. The largest audience was at a Monday matinee recital, when Rubinstein alone gave the entire programme. The receipts were \$3,100!

Boston in three concerts gave \$2,900, and Hartford in one concert \$1,700, and almost as much at a return visit. Pittsburgh, to-day a gold mine for similar events, only brought \$600, while Chicago gave the most substantial response of any city outside of New York; in fact, one of the concerts in Chicago drew almost as much as the three in Boston, but at the end of the tour, when the Thomas Orchestra was an added attraction, Boston paid \$2,600 at a single concert.

As evidence that William Steinway was public spirited and wholly unselfish I will observe that in the following year—season of 1872-1873—when Maurice Grau brought Tommaso Salvini, the great Italian tragedian, to this country for his first tournee, it was the pioneer of pianistic fame who provided the capital, though in no way was he calculated to profit by the entourage.

It will be of interest to relate here how dangerously near to a fiasco was the first Patti tour. Adelina had demanded \$4,000 a night, and no impresario was willing to assume the risk in those days, so the diva decided to come here under her own management. Patti placed the business details of the tour in the hands of a friend in whom she had confidence. His name was Paul Julgnet. He was a splendid French actor and a great stage-manager, but of business he knew nothing. He could hardly speak English. Patti came almost unheralded. The scale of prices for seats was placed at from \$2 in the gallery to \$10 for the entire lower floor. Disaster was predicted by all, and justifiably. The first concert saw a beggarly array of empty benches, and yet "paper" was used to bring about even this result.

Patti sang divinely; the press praised her to the skies, but the public would not pay the prices. Patti stormed and threatened to return to Paris at once, but an intrepid showman, Henry E. Abbey, came forth and proposed to the diva to pay her \$4,000 a night. The offer was accepted. Abbey cut the prices in half; used business-like methods, and the public flocked to Steinway Hall in droves. The tour was a tremendous success, and Abbey made very close to \$100,000, even at the terms he had granted to the diva!

THE MANY PAVLOWAS

A FEW SIDELIGHTS, BY GLEN VISSCHER

Interviewing Pavlova is like dissecting a butterfly—there is something so delicate and illusive in her "atmosphere"; her body seems so fragile, and yet, so brilliant and richly "colored" is her personality.

The Russian artist was most cordial when I found her Sunday afternoon in her suite at the Knickerbocker—surrounded by her managers, secretaries, maids, and other satellites—and made me feel, the moment I had met her, that we were old friends.

She is really charming, this successor to Taglioni, without affectation or ostentation in manner; in fact, she is so ingenuous as to be naive.

She made me sit, and insisted that I "refresh" myself with a cup of tea—drawn from the steaming samovar standing near her chair. Then before she would answer any of the questions I had come to ask I must admire the Pekinese spaniel that accompanies her everywhere—at that moment dozing in her lap—and learn his pedigree, which is very long and "blue-blooded."

"I want to learn something," I told her at last—"just give me a few words—of your ideas as to the most effective methods of expressing emotion—telling imaginative stories of great moments in life, poetically—as exemplified by the dance."

"I only know," she began slowly, as if thinking it out, "that when I am dancing I feel it—all! In *Le Cygne* (The Swan) my surroundings fade away. My thoughts are those of the dying swan. I struggle—I feel darkness—death—descending upon me. Then, for a moment, I seem to conquer—hope springs in my heart—but it ebbs again, my strength fails—I sink to the ground—the death song haunts me. I droop.

I die. It is all real to me—I experience the feeling. *Nicht wahr?*

"Then, in a different dance—say, *The Butterfly*—my thoughts are all of roses, life, color, sunshine, soft winds. I feel that I am a butterfly, fluttering among the flowers. But," smiling and shrugging her shoulders, "I do not see how else I could feel, and do the work. Of course, the music supports me and the costumes and scenery help to bring out the entire meaning—but these must, of necessity, be always the background—yet, together, they complete the effect—*n'est ce pas?*"

Pavlova, the actress, is superb. In these few words she had conveyed the pictures, displaying at once languor, abandon, coyness, passion, and a dozen other phases of emotion.

"Tell me, shall you look in on a *thé dansant* (tango tea) while here?" I asked, as I was leaving.



Wellmer Studio, Chicago.
HARRY MESTAYER, PRINCESS THEATER.



Claude Harris, London, Eng.
PAVLOWA.

"O-oh, to do so would make me most happy—but I cannot. I have had many invitations, but I am so busy; it is terrible! unless—" she hesitated, laid her hand on my arm and looked up at me, her dark eyes brimming with mischief, "we could steal a moment and not let anybody know. Could we?"

And I'm not going to tell whether we did or not!

OUR GREATEST ACTRESS

(From the *Bellman*.)

Dramatic genius, like genius of any sort, defies exact definition, but there are certain qualities without which it cannot exist. Ability without idealism never results in more than talent; idealism without experience and hard work seldom results in anything at all. To these qualities must be added the ability to "see life steadily and see it whole," to look at men and women with eyes unblinded by prejudice and to represent them without the obtrusion of personal mannerisms. It is because Mrs. Fiske combines to so great a degree these various qualities that she is to-day the greatest of American actresses.

Her fearless idealism has been shown above all in the plays in which she has chosen to act. She has consistently selected what she felt to be really the best, however small might seem its chance of popular success. American playgoers owe largely to her their knowledge of Ibsen's best plays, and in the whole range of her parts she has always insisted that truth comes first and dramatic effectiveness second. This sincerity, this unflinching loyalty to the highest tradition of the stage, separates Mrs. Fiske from all those who are ready to sacrifice the faithful representation of real life to the chance for false dramatic effectiveness.

Mrs. Fiske's clearness of vision and her ability to make clear to others what she herself sees have produced that extraordinary accuracy of detail for which her productions have been famous. Much of the success, for example, of her *Becky Sharp* was due to the marvelous accuracy with which the smallest incidents of speech and action were made to harmonize with the character presented. This accuracy is more than mere realism, for it combines the photographic type of ability with the artist's power of selection.

We owe to Mrs. Fiske a great debt of gratitude for her demonstration that realism can go hand in hand with idealism, that an unswerving loyalty to truth is not incompatible with success, and that there are to-day writers for the stage who, in their sincerity, their keen insight, and their dramatic power, can make us feel that we do not yet live in an age of which it can be said that "where there is no vision the people perish."

I recall hearing her just once in Mozart's *The Magic Flute*, and the memory will suffice for all time. As a distinctly coloratura soprano, Carlotta Patti was absolutely peerless. She did not have the superb artistry of Adelina, nor could she phrase her trills and roulades quite as sensationally, but her voice was flawless. Steinway Hall also was the scene of the great triumphs of Ilma di Mureka, a Hungarian soprano, who set old New York literally crazy. It was my pleasure to hear in one evening three singers, whose voices and artistry have had no duplication in modern times. These were besides Di Mureka, Pauline Lucca, and the Spanish tenor, Tamberlik. Yet this trio of stars was heard at prices less than are charged to-day for ordinary performances.

Another great musical treat of the '70's, while not at Steinway Hall, was but a few doors away, at the dear old Academy. Here it was my privilege to sit in ecstasy at a representation of Verdi's *Il Trovatore*, sung by a cast that years, nor centuries can ever hope to rival. Parepa Rosa was the Leonore, Theodore Wachtel was the Manrico, Charles Santley the Count de Luna, and Adelaide Phillips the Azucena, and, whisper it slowly, this opera was sung in English!

Christine Nilsson was the rage for three seasons at Steinway Hall. The Swedish nightingale came hither with a superb organization for her concert tours. Emil Sauret was the violinist, and Teresa Careno was the pianiste. The highest price for seats was \$2.50.

But—and I fear I can't make that B big enough—the great overshadowing event of the period of which I am writing was the Rubinstein-Wieniawski furore. Words fail this writer in any effort to convey to the reader of to-day just how colossal was this duo of musical giants. Anton Rubinstein came to this country for 100 concerts at an honorarium of \$200 per concert, while Wieniawski was paid exactly \$100 each time he appeared. Two dollars was the highest price for seats, even when Theodore Thomas and his orchestra were amalgamated with this noted pair of virtuosos. Oh, ye Paderewskis, ye Kubeliks, et al! Surely, we are now living in a most propitious era, for Paderewski earned more in a fortnight than Rubinstein did on his entire tour, and yet when Maurice Grau, who was the impresario to bring these artists hither, offered the great Russian pianist an increase of 1,500 per cent., he refused to come to America again—no, not for \$3,000 a night!

Henri Wieniawski was the greatest violin virtuoso ever heard in America up to the time of his advent.

AMONG OURSELVES

INTUITION, deduction, something—tells me that the crime flood is about to recede. Weren't you so impressed, constant theatergoer, as you watched the final curtain of *The Man Inside*? No flood ever lasted forever, not even the first one, so we might have known from the start of the procession of crook plays that sooner or later we would be able to catalogue them without an appendix. And now—the end is here. For after the instruction derived from *The Man Inside* I feel that my slum education is most complete.

We all know the great underworld—fascinating name that!—to its inmost recesses. The playwrights have raked the dens thoroughly. There isn't even a spider left to crawl about into an undiscovered hiding place. And when everything has been written, what else can be said? Murder, theft, bank-robbery, forgery, pickpocketing, smuggling, prostitution, have all been presented in various stage settings of banks, jails, ships, boudoirs, bridges, parlors, saloons and cellars.

And now, last scene of all, comes an opium joint! The first act was a wonderful presentation in stagecraft—perfection to the smallest detail, as those who have seen such a place know it to be. Somehow, though, it didn't cause the shivers to run up and down my spine as I contemplated its exposure. There wasn't much pity in my heart for the unfortunates held up for our inspection, because they didn't seem really to want an uplift, although everybody spent a great deal of time talking about it.

The one real thrill of the evening, a genuine shock, was handed me by Jim Brady's pearls as he climbed the aisle-hill at the close of the first act. So much has been said about his diamonds. On Tuesday night his pearls came into their own share of attention as they softly gleamed from his snow-drift shirt. All the purity and innocence in the world shone forth in their luster as they blazed their wearer to the lobby. If Mr. Brady had worn them to *What Happened to Mary* or *Peg o' My Heart*! But—*The Man Inside*! The Brady pearls were startling.

Everybody who could was present. Virginia Harned and William Courtenay held an impromptu reception in the lobby before the play. The former looked very pretty and her friends were asking why we no longer see her in a play of her own. Courtenay was as slim and smiling and boyish as ever. His reputation as a clever dresser has in no way been impaired by his recent sporting baseball togs. I liked him very much in them and thought that the playwright of *The Girl* and the Pennant needn't have explained so concisely that the pinch hitter was college-bred. It must have been a great relief, however, for Mr. Courtenay to shake the dust of the baseball field from his feet and get back to evening clothes.

I would like to know who the woman was who had the courage to wear a feather so placed in her hair that whenever she moved her head the decoration fixed itself horizontally across the vision of two of our well-known critics. The feather was some inches in length, several in width, green in color—a scraggly-looking affair, but its aim was always sure. I watched the two gentlemen in question dodging this way and that in their misery, while the stout lady was apparently unaware of the discomfort she was causing. One of these men confided to me that he had a sore neck as a result of his enforced exercise. But he was helpless to remonstrate in person, or call an usher, or utter a few emphatic expressions in a foreign tongue, or some other possible first aid to annoyance.

Mrs. Morris Gest wore a beautiful upstanding aigret on a band of brilliants about her hair, but the aigret was fixed directly in front and did not interfere with anyone's view of the stage. The men had all the standing and talking space available between the acts. I tried to carry on a connected conversation, but my teeth chattered so because of the icy ventilation let in by the ushers that I was glad to get away from the doors. I do wish all the theaters would have a Lounge, like the Booth Theater.

Maire O'Neill, much advertised as an Irish beauty, was unfortunate in being cast in such an unat-

tractive role as that of Mary Ellen in General John Regan. Miss O'Neill is said to be a very clever actress, but since her beauty had been so emphasized before her American debut I couldn't help feeling a bit cheated in seeing her for the first time in a dirty, ragged dress, hanging stockings, and slovenly maid-of-all-work carriage. Her role was almost monosyllabic and here again I felt a disappointment. If she had performed some unusual character bit it might have been different. She is pretty of face, with low forehead, short upper lip, white teeth and black hair. But before raving over her beauty I must see how she looks in a tango-tea make-up. New York is full of pretty girls and they all know how to wear clothes. The old-fashioned man used to tell the girl he loved that she would look just as pretty in a calico dress as in a French creation of silk and lace. Perhaps he persuaded himself really to believe what he said. And the old-fashioned girl accepted his compliment as an honest one.

But the modern girl knows different. She wouldn't take a chance. We are so accustomed to beauty in this town that a newcomer must possess an added distinction of some sort to impress us strongly. And the beauties are by no means confined to the stage. Cecilia, the little Italian girl who sells me alligator pears and pomegranates and Casabas, has a face

pretty face is given the first opportunity. That is all right for straight parts, for fluffy-muff bits—but for character work, and roles which require much feeling and intelligence, why not try the homely girl and the pretty girl, and let real merit win the day?

"All I ask of the managers is that when a homely girl goes into your office, take time to consider her—not in spite of her plainness, but because of it. Nine times out of ten you will find her interesting—she has to be; often with more depth of feeling than 'the pretty girl,' because her life has not been filled up with surface things. Look carefully at her and see if you don't think she might look well made up, and then give her a chance.

"Genius transcends the outward and visible form, and great talent very seldom goes unrecognized; but the stage does need and can stand any amount of real talent, and I think if managers would add that word to their repertoire of 'personality, good looks and animal magnetism,' and look for it as well, some fine acting would be seen a great deal oftener.

"Two homely girls I know are playing splendid parts and playing them well; three others, whom work to me is tremendously fine, are doing nothing and attribute it to their lack of good looks.

"Success is usually long in coming, and is made up for the most part of struggling and waiting. But the girl who is plain, as a rule receives so little encouragement that finally she gives up the struggle and the stage is often the loser thereby.

"I think if some managers, just as an experiment, were to put on a play in which he used what, according to his judgment, were homely women and girls, saw them made-up, watched them rehearse, he would more than likely witness a well-acted play.

"Beauty has a great place in this world; it is power without effort and is probably the best excuse for living. But brains is another. Sometimes they are found together; just as often not. In any case, be fair—try both; give the Homely Girl a chance as well as her prettier sister."

MADAME CURIE.

HICHENS AS A PLAYWRIGHT

Robert Hichens, who wrote the novel, "The Garden of Allah," has spent his writing life trying to write a play, writes Archie Bell. He has been told often enough that he cannot master the dramatic form. And beginning to believe that his advisers were right, he secured his good friend, Mary Anderson de Navarro, the ex-actress, one night at a dinner table, that he had arrived at this conclusion.

She urged him to write a play of his Baharian novel. "I'll collaborate with you," he laughingly replied, having made much the same proposition to other persons, including the late Clyde Fitch, who assured him that there was no play in "Garden of Allah."

And the jest of the moment became a reality. Madame Navarro and Mr. Hichens actually set about their task, and the result was so satisfactory that they found their manuscript immediately accepted by American producers. Then there was another jump. Nobody seemed to think of any great success for the play, so a clause was inserted in the contract giving the authors a sliding scale of royalties that ran to a rather unusual figure (it has been said as high as twenty per cent.) if the receipts reached \$25,000 in a single week—almost an unheard-of thing.

MAXIMS OF THE STAGE

Gestures, to be effective, must be significant; and to be significant they must be rare.—Lewes.

Plainly stated, that which the majority applaud is, next to the thunder of a voice, the imposing thunder of a name.—Theodor Fontane.

The object of the theater is to teach us not what this or that particular person has done, but what every person under certain circumstances would do.—Lewes.

What is called inspiration is the mere happenstance of carelessness and incompetence; the actor is seeking an expression which he ought to have found while studying his part.—Lewes.



EDWARD ROBINS, A. E. ANSON, HELEN FREEMAN IN "THE MAN INSIDE," CRITERION.

like a picture. The postage-stamp girl in the drug store could leave her high perch for the front row at any time. Then there are others to be observed in the cars, on the streets, everywhere. I have heard men visitors declare with enthusiasm that there are more pretty girls to be found in one block on Broadway than—well, their entire native towns. And remember, that to be pronounced pretty in New York a girl must be almost beautiful, because competition is so great.

Apropos of beauty brings to mind a plea sent me recently by a girl who frankly calls herself homely. There is a good deal of honest feeling in what she writes, and no one can blame her for a natural resentment against her pretty rivals. She writes:

"When I was born a lot of fairies gathered around my cradle. I saw them, but unfortunately could not ask for the supreme gift of beauty. So off they flew and left me with a most unbecoming face.

"It wouldn't have mattered half so much if I hadn't wanted to go on the stage—the best thing that a homely girl or woman can do is to write books—but I couldn't do that. I wanted to act and felt that I could. Well, laughter and tears, love of human nature, a sense of humor, enthusiasm, energy, patience, influence, letters of introduction, interviews forced and appointed, smart clothes, psychological moments, witty remarks, simpering smiles, one day an 'Oh, I don't know anything, you tell me sir,' sort of manner, and the next high-brow effects, discussing Schopenhauer, Maeterlinck, Brieux, D'Annunzio, and Shaw with real intelligence—every dodge, ruse, trick and genuine thing possible I have done in my efforts to be allowed to act. But my golden opportunity has never come, and why? Because I am not pretty. Managers see only what they see, and so a



Cyril Maude Makes a Big Hit in "Beauty and the Barge"—"Madcap Duchess" a Charming Operetta—"The Man Inside"—Elsie Ferguson in "The Wonderful Woman"

By a remarkable instance of woman's intuition, the wife discovers the situation, repulses to the quibbling of her cringing spouse with some ringing truths that the female contingent in the audience applauded with an iron hand, and the preachment being accomplished, the play rolled on "with the appearance of a new scene" in which the artist goes back to his wife, and Molly continues under Miss Harrington's care.

As said before, there might have been some excuse for this loose-jointed affair, had the philosophy, so carelessly spilled

about, been sound or even specious, but there is no excuse for so much villainy being paraded before the public eye in this manner. Everyone deserves a chance to be heard, but it is enough that the public gives its attention and patience to a presentation, without its expense. This play will meet with some success on account of the tense situations, supplemented by the admirable acting of Grace Elliston as Molly, and because of a popular though happily inexperienced feminine notion that man is ever to blame for the fall of woman. The conception is not creditable to either man or woman. If uplift is required in this regard, let it be remembered that it is accomplished positively, that is, by showing how good we may be, and not how bad we are.

Grace Elliston, we repeat, deserves a far better play in which to employ her undeniable talents. As Miss Harrington, Jobyna Howland plays in the accents of a Spring cold with a proportionate display of emotion. Mattie Keene is brisk and authoritative as the matron at the home, and Helene Johnson as the wife shows much genuine feeling. But the men, ah, the men! That Thurlow Bergen sears had room enough to be heavy, as the despicable villainous artist, and Stanley Dark was able only to be extremely light and colorless as the model lover of Miss Harrington, is not altogether to their discredit. It would be unfair to criticize men when they're down.

"THE STRANGE WOMAN"

Comedy in Three Acts by William Hurlbut; Lyceum Theater, Nov. 17; Klaw and Erlanger, Managers.

Kate MacMasters Sarah McVicker
Mary Annie Buckley
Walter Hemmingsway Alphonse Ethier
Clara Hemmingsway Lola Frances Clark
John Hemmingsway Frances Whitehouse
Mrs. Hemmingsway Charles D. Waldron
Mrs. Hemmingsway Sara Von Leer
Inez de Pierrefond Miss Ferguson
Charlie Abbe Hugh Dillman
May Armstrong George Drew Mendum
Henry MacMasters Otto F. Hoffmann
Mrs. Abbe Mrs. Felix Morris

This play from the pen of William Hurlbut features Miss Elsie Ferguson as the heroine of a series of comical situations transpiring in the sitting-room of the Hemmingsway House in Delphi, Iowa, at the present time. The staging is credited to the author.

GADSKI REPORT PREMATURE

The Singer May Form Company for German Opera, but Uncertain as Yet

Newspaper accounts regarding Mme. Johanna Gadski's contemplated tour through this country with her own company in German opera are, we are credibly informed from the inside, entirely premature and based only upon conjecture. True, there is some plan of this sort under consideration but it is so vague that positive announcements are unwarranted. When the proper time comes for a positive statement the same will come in direct and substantial form from Mme. Gadski's manager, Mark Lagen, who up to date has nothing to say on the subject excepting as herewith given.

CAST OF "MISLEADING LADY"

Lewis Stone is to play the lead in the company to appear in the forthcoming production of The Misleading Lady, the romantic comedy by Paul Dickey and Charles Goddard. Mr. Stone previously appeared in The Bird of Paradise. Playing opposite will be Inez Buckingham. Others in the cast are Frank Sylvester, Robert Cain, John Cumberland, William H. Sama, Albert Sackett, William Foran, Henry Thompson, George Abbott, Robert Graves, Jr., Alice Wilson, Gladys Wilson, Jane Quinn, and Frances Savage.

"A DOUBLE DECEIVER"

Norman Hackett presented his new play, A Double Deceiver, which was dramatized by Professor Donald C. Stuart, of Princeton, from O. Henry's story, at Trenton, N. J., recently. The occasion brought forth a brilliant audience and great ovation for Stuart and Hackett from a crowded house of Princeton students, who received the play with much enthusiasm and demanded speeches from star and author.

DEATH OF BAILEY AVERY

Bailey Avery, press representative for Joseph M. Galitz, the theatrical manager, was found dead in his room over Browne's Chop House, Sunday morning, Nov. 10, by a waiter. Avery, before he became a press agent, was a well-known newspaper man. He had been a victim of locomotor ataxia for a number of years.

NEW PLAYHOUSES ON UPPER B'WAY

The southwest corner of Eighty-ninth Street and Broadway has been leased by John W. Springer, formerly manager of the Grand Opera House, together with Leon Hamburger and Abraham Wolf, for the purpose of erecting upon it a new playhouse. The property measures 100 feet on Broadway and 132 feet on the side street. The lease is for twenty years, and the rentals will aggregate about \$500,000.

This is the fourth newly projected playhouse in that section of Broadway. One block to the north, at the southwest corner, Robert Goelet is erecting a new theater, while on the corresponding corner of the

avenue and Ninety-fifth Street, Vincent Astor is building one for B. F. Keith, and another large one is now in course of construction at the southeast corner of Broadway and Eighty-first Street.

AT OTHER PLAYHOUSES

GRAND OPERA HOUSE.—The Blue Bird leaves New York after this week's engagement. The cast includes Burford Hampden, Helene Lackaye, W. H. Denny, Ethel Brandon, Harriet Sterling, Alice Butler, Margaret Millette, Editha Kelly, Dore Davidson, Charles Hampden, John Sutherland, George Sylvester, and Angelo Romeo.

WANT BLD.—Winthrop Ames presents Snow White once more at this house, with four matinees for children. Wednesday, Thursday, Friday and Saturday, in addition to the regular evening performances.

ROYAL.—What Happened to Mary is the attraction this week at this house with a competent cast.

BROADWAY HOUSE.—The Spring Maid returns to New York at this theater with a large cast, the roster of the company including Hattie Fox, James Keane, D. W. Merkert, Joan Irwin, Arthur Woolley, Frank Woolley, Stephen Stott, Pearl Evans, Addie Reeves, and a large chorus.

DOROTHY DONNELLY IN "MARIA ROSA"

Rehearsals started this week for the production of a new play by Angel Guimara, author of Martha of the Lowlands. The new play is entitled Maria Rosa and will serve as a vehicle for Dorothy Donnelly, who has not been seen in New York since her pronounced success as the exponent of the leading role of Madame X. Miss Donnelly will appear in the play under the management of Fred C. Whitney, manager of Bertha Kallisch. The translation is the work of Wallace Gilpatrick and Guido Marburg, who made the English version of Martha of the Lowlands. Maria Rosa was tried out last season at the Toy Theater, Boston, where Miss Donnelly saw it at a matinee and at once asked George C. Tyler to procure the rights of the play for her. Falling in this, she appealed to Manager Whitney, who promptly decided to act on her suggestion. The new drama tells an intensely dramatic story.



Baker Art Gallery, Columbus, O.

RAYMOND BOND.

Raymond Bond, who has just been playing the Richard Bennett part in Damaged Goods, is coming to be recognized as one of the profession's foremost leading men. He was born in Iowa Falls, Ia., April 21, 1885, leaving that place at an early age. A high school training and a course in a Western university enabled him to call the "three R's" by their first names and know several "ologies" backward, forward, and round in a circle. His first stage experience was in a Chicago stock, following that with more in the Davis Stock at Pittsburgh and in other stocks in the East. Then on a recommendation from a well-known critic, David Belasco brought him to New York and gave him a three-year contract as the spy in The Warrens of Virginia. Promotion soon followed in the same drama, and he played the Charles Waldron juvenile lead. A season in the Robert Hilliard role in The Girl of the Golden West came next. Nearly every Summer he has played leading business in stock. This past Summer Mr. Bond enjoyed the distinction of being selected by Mrs. Pike to play the male lead in the motion picture production of Tess of the d'Urbervilles.

Mr. Bond has been engaged by Mr. Augustus Thomas for the leading part in the All Star Feature Film Company's production of In Missouri.



Members of The Soul Kiss company which is touring the South are writing their friends in New York some hard luck stories about traveling all night in day coaches. In one Texas town the leading members of the company declare they were able to secure their share of the receipts only after taking the manager into court and compelling him to give up. The court took charge of the night's receipts and the company repaid to his office after the performance to get their money. The advance agent was put in charge of the company to take it to Houston.

Elsewhere appears a picture of Harry Mestayer, a young actor who appears to have only recently come deservedly into notice in the East. Those who saw the ill-fated Armstrong play, The Escape, a short time ago, were deeply impressed by the unusually realistic performance of a tough Bowery boy by Mr. Mestayer, yet some one in describing the young player the other day to a friend referred to him as a "highbrow actor." Mestayer, in truth, is considered one of the best Ibsen players in the country. He made such a pronounced success as Oswald in Ghosts on the Pacific Coast that Morosco starred him in the role in 1906, and the San Francisco and Los Angeles papers stated unequivocally that no better acting had been seen in those cities.

Canon Hannay, author of General John Regan, was observed one day last week with his dignity much ruffled as he stood in the middle of Broadway halfway between streets, trying to hail a "train," as he would a London bus. The good minister had evidently forgotten that American traffic keeps to the right rather than to the left. He soon realized his error and started around the end of the car just in time to see it glide away in that tantalizing manner common to all cars in the metropolis of the Empire State. As a matter of fact he didn't need the car anyway, for he was on his way to the Hudson Theater a bit over three blocks distant, but there was no kind friend near enough to advise him. It was not serious, however, for the canon is a firm believer in the wisdom of experience.

A dramatic company with a well-known actress at the head recently closed out on the road, or "went on the rocks," to use the latest technical expression, and made the best of its way back to New York. There, at the headquarters of the proprietors of the attraction, they tried to collect salaries due. After some maneuvering, checks on an out-of-town bank were distributed. Although long distance said that the bank was unable to meet the checks with the deposit on hand, it was promised that by the time the checks went through the necessary funds would be in the treasurer's possession. Notwithstanding that, the members of the company were summoned immediately after to be told that the bank would be unable to meet the demand, and that therefore each player would be asked kindly to accept cash. Nobody cares what became of the checks now. The company received a hundred cents on the dollar, which is infinitely more than many another company is receiving, the way business is going on the road.

Guy Standing wrote a letter to the Times last week expressing his dissent from the new income tax, and gave an interesting list of exceptions which he pleads constitute six cogent reasons why actors should not pay the tax. Among them are the expense of being a good fellow, advertising and wardrobe. They are all good reasons, but I'm afraid they won't move the hard heart of Uncle Sam's tax collector. Then, too, Mr. Standing goes astray in thinking that "income" is synonymous with "profit." But not in Uncle Sam's vocabulary. U. S. will go straight into the actor's pocket for what he earns, and count the change at that. The light-hearted editor can make as good a claim for exemptions as the actor. He, too, is a good fellow and wears a wardrobe more or less expensive. But everything he earns above \$3,000, if he is single, and \$4,000, if he isn't, becomes so much surplus capital for the tax gatherer to figure on for his rake-off.

The Ben Greet Players, who are exploring the interior of Missouri, are accused of having shown great disrespect for the American flag by releasing it from its place over a platform in the State Normal School at Kirkswood while the lights were out. The janitor found it on the floor after the performance of The Merchant of Venice, and there is such indignation over the incident that President John R. Kirk declared that the players can never appear again at the above institution. Whether the incident furnishes material for an international conflict depends on the question whether the flag was removed because it didn't belong to the locale of The Merchant of Venice, whether Shylock in his fine frenzy wilfully tore it from its holding and trampled it in the dust, or whether the Englishmen insulted the flag to show their contempt for Kirkswood. The fact that the flag was found on the floor is taken to mean that the incident was something more than an accident, particularly as the company was denied permission last year to remove the flag.



Fred Peole has been transferred from the advance of The Doll Girl to that of Half an Hour and The Younger Generation, which double bill is playing for an indefinite time in Chicago.

Eddie Weil declares his task of getting publicity for The Madcap Duchess is really a pleasure, because every time he sounds the praises of the new libretto operetta he does it with conviction. Without reservation he says The Duchess is the most novel and wholly delightful musical piece he has seen.

Mr. Doggett, business-manager of The Darktown Folies, is one of the few colored press representatives in the game. He has secured some excellent spreads for his attraction. One to be proud of was in the Sunday World a week or two ago, covering a quarter page, illustrated by a black artist, and advising every one to go see the Darktown players.

John D. Williams, of the Frohman office, is trying the way of giving exclusive publicity to his attractions instead of syndicalizing them as formerly. That is to say, he books one attraction above the others each week. Through the regular amusement advertisements of the dailies he runs little squibs calling particular attention to some one play. First it was The Census and the Dramatists, then Madam President, and Indian Summer, and so on.

There is a canopy over the sidewalk on the northeast corner of Broadway and Forty-fourth Street, to shelter the automobile patrons of the Criterion Theater. Around the top of it are little glass panels upon which are painted the names of the current attractions. By some miraculous circumstance the twelve panels on the Forty-fourth Street side have always stood one panel to each letter of the play's title. The record is complete, for soon, 'tis said, the Criterion will be a motion picture house.

In Catherine Lee, Winthrop Ames has a representative who follows a lead into all of its ramifications. She discovered that Edwin Booth had an eightieth birthday last week, and that thirty-three years ago Sarah Bernhardt made her appearance at the original Booth Theater in New York. The problem confronting her was to connect these things in some way with the Booth Theater in Forty-fourth Street. A thing occupying much of her attention at the present time is how to make the most of the Ames Play Contest decision that is to be announced on Dec. 1.

Every time press matter comes in from Dick Lambert, of the Cost office, there is much figuring on the back of it. Now, while Dick is fond of exercising his mind, this does not mean that he confines his recreation to mathematics. The wonder grows from the number of decimals with which he juggles, just what he is computing. Some times we suspect it deals with the receipts from Peg o' My Heart. Then again the totals are found divided through long division and short division, by two, implying that, whatever it is, it is split both ways. Q. R. D., who gets it? "The magazines don't tell us."

Ben Atwell, over at the Hippodrome, has temporarily transferred his affections from the animals to the Indians. It seems that Howling Dog, a sub-chief, had sought to raise his spirits on gasoline from a bottle labeled alcohol. The horse doctor connected with the Hippodrome saved Howling Dog and his boon companions, and the medicine man of the tribe completed the cure in the most approved Indian fashion. Ben appends a note to this story in which he says the news element in it prompted him to send it to the city desk on fact value, and to the dramatic editor as a matter of courtesy and tradition in view of the subject. The fitness of things, however, would properly have them saved inasmuch as they drank gasoline—by a chauffeur.

A BOON TO PLAYERS

The Clothing Bureau Announces a Special Sale for Next Friday

THE MIRROR some time ago called attention to the Clothing Bureau at 138 East Twenty-second Street, where some former professional people are active in supplying the wants of actresses who require gowns and outfits for the stage on conditions suitable to a slender purse. The Bureau, as stated, aims to help players to "dress a part" at the least possible expense. The material for these sartorial outfits is donated, for the most part, by wealthy society people, and the help so extended has been a boon to many a player whose salary has not been coming regularly, though the Bureau is far removed from a charity institution.

A special sale of gowns and clothing of all kinds suitable for stage purposes is announced for Friday, Nov. 21, between 3 and 4 o'clock. Players of both sexes will be accommodated, and some character clothes as well as dress suits for young men are in the list. Regular sales take place on the first Friday of every month. It will be well for professionals attending the sales to take means of identifying themselves to the Bureau.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

COME OUT OF THE DARK

We should like to say a few words to players who, though they read *THE DRAMATIC MIRROR* religiously, never use it as an advertising medium, because "they don't believe in advertising."

We want to make our words to such brief but as impressive as possible.

Are you one of those who are in general demand, who get their pictures into the Sunday papers and their names flashed up and down Broadway in electric letters?

No? But you would like to be one of that select coterie. Do you think you are making any progress by keeping yourself in the dark—hiding your light under a bushel? By being conscientious, devoted to your work and content to wait till your opportunity comes?

That is all very ideal, but the profession is full of idealists, and there is a small army of very capable players who are lagging in the background, always overlooked when a manager selects a cast for a new play.

In any business, to succeed, a man must advertise. Now there is no intellectual profession in which more free advertising is bestowed than in that of the dramatic. But this applies comparatively to only a few. These monopolize all the attention at the expense of the others.

Recently a well-known producing manager in New York complained that *THE MIRROR* did not afford him more help in selecting a cast, and he pointed out to a *MIRROR* representative how actors themselves could aid producers if they would keep standing a professional card, however small, in *THE MIRROR*, giving their address, so that they could be directly communicated with.

If our players will consult any of the London theatrical journals they will find pages of professional cards alphabetically arranged.

Why do English players advertise? Merely to let managers know where they are, and what they are doing. *The time to advertise is not when a player is out of an engagement, but when he is employed.*

THE MIRROR is the natural medium of the profession. A professional card costs little. It keeps the player in the public eye. It lets managers know that he has not retired from the profession. It answers the question so often asked: "I wonder what has become of So-and-

So? Haven't heard of him for years. Used to think he'd be on Broadway some time and make a big hit."

Such a player has crawled into his hole and drawn the hole after him.

Come out of the dark.

A NEW PLAY FIELD

WITH the approaching completion of the Panama Canal, a vogue for Spanish-American historical plays seems probable, just as a few years ago the Oriental drama was in vogue, as illustrated by the popularity of plays such as *Kismet*, *The Garden of Allah*, *The Arab*, and *The Daughter of Heaven*, all coming at about the same time, and in their turn preceded by other notable cycles of drama topically related.

Already arrangements have been made for the production of an historic pageant-play, entitled *Balboa*, by H. O. STECHMAN, under the direction of H. M. HORKHEIMER at San Francisco, to be produced on a large scale and with one of the leading American actors in the title-role.

A cable item from Berlin, recently appearing in the papers, says that GERNHART HAUPTMANN, Germany's foremost living dramatist, is writing a play to be called *The White Savior*. It deals with the introduction of Christianity into Mexico under CORTES. The time of the action follows soon after the period treated in *Balboa*, and not far from its locale.

These are precursory signs that dramatic thought is attracted to Spanish America, with its intense theatrical possibilities, romance, color, and pictures. Apparently 1915 will be the psychological year for a sequence of such plays, since the eyes of the world will be focussed on Spanish America because of the Panama Canal and the two big expositions on the Pacific Coast.

PLAYWRIGHTS NOT MADE

WHILE we are hearing a great deal nowadays about the wonderful work of Prof. GEORGE PIERCE BAKER, of Harvard, in turning out successful playwrights, let us not be misled into the belief that in order to become a recognized literary purveyor for the theater all that is necessary is to attend Professor BAKER's course of dramatic instruction.

We wish it were so. The pity is 'tis

so only within definite and narrow limits.

Without the least desire to minimize Professor BAKER's influence on the young mind, the true dramatist is not a product of any school or any scholastic course of instruction. All that any instructor can do is to teach a pupil certain technical requirements, which may be almost presupposed to exist in a man of talent ambitious to write for the stage.

The precise value of such influence as that exercised by Professor BAKER is the prestige associated with an institution such as Harvard University and the counsel and criticism of a clear thinker in an authoritative position.

More importance is to be attached to such prestige as affording an outlet for genius than to the actual knowledge acquired by instruction. To the person who naturally possesses the ability to conceive a dramatic sequence of events and mould it into play-form, the counsel of a discriminating observer must necessarily be of assistance.

For one who lacks this instinctive feeling for stage effect—for one who lacks what has been described as the *optique du theatre*—no amount of coaching will avail.

No more can a dramatist be created by teaching him the technique of play-writing than a poet can be made by instructing him in the laws of prosody.

SPARKS

(From the Musical Courier)

In the weekly supplement of the *Paris Journal des Debats*, one of France's most important newspapers, there is a review of the first performance in France, at the Paris Grand Opera, of Wolf-Ferrari's *Jewels of the Madonna*. There is nothing surprising about that, to be sure, for the production of such a work for the first time in France is an event of genuine importance, and this review would assuredly not be worth mentioning were it not for the following astounding statement with which it begins:

"*The Jewels of the Madonna*, by Mr. Wolf-Ferrari? Who is this author, and what is this opera, for in truth we had never heard either of the one or the other until it was announced that the directors of the Opera were to make known to us a new composer and a new masterpiece."

Further on in the same article it is stated that Wolf-Ferrari is "a good Austrian," and that *The Jewels of the Madonna* was rejected as undesirable in New York, where it was feared that it might offend religious susceptibilities.

This ignorance of all that goes on in the outside world is typical of that growing spirit of self-adulation which is becoming a cardinal and regrettable feature of French insularity. It is the inevitable result of the constant pushing of home-made art.

One cannot constantly be praising the bad work of the home-grown poet, author or composer without gradually getting to feel antagonistic toward foreign products which common sense proves to be better and more worthy of support. This feeling has grown so strong in France that the Opera managers have actually been criticised for giving so few French works of the modern school.

The American music-loving public cannot be too often warned that a similar result will be attained in this country through excessive support of unworthy American productions. We must, above all things, keep our judgment clear. Give Americans a chance, certainly. Give them exactly the same chance that every foreigner has, no more and no less. At present they have less. The mere fact that they are Americans stands against them—and this is true of all artists, except possibly, operatic stars. Let us fight with heart and soul for the American who is really equal to or better than his foreign competitor, but not emulate the French in supporting anything at all simply because it is a native product.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in *THE MIRROR*'s letter-list or forwarded to their private addresses if on file in *THE MIRROR* office.)

P. H. B.—There is no record of Nance O'Neill ever having appeared as Joan of Arc.

F. WARR.—The Franklin Clifford and Associate Players is a stock company, playing at Stapleton, S. I.

W. F. K.—Name of play and date of opening for William Gillette are not yet announced. Watch the *DRAMATIC MIRROR*.

ETHEL KOEHLER.—For information regarding Rexford Burnette you might address the Shubert management, Shubert Theater, Forty-fourth street, N. Y.

M. L.—Will A. Gorey is unknown to us. There is no Prince of Pilsen company, under Henry W. Savage's management, on the road now.

M. P. B.—Louis Mann & Co., in *Children of To-day* are preparing to re-open shortly in New York. Watch the *DRAMATIC MIRROR*. For Miss Wellman's address try the Shuberts.

D. B. L. R.—Charles Balsar might be reached by writing, care of Actors' Society, New York. He is at present in this city. Leah Winslow, address care *DRAMATIC MIRROR*.

SACORN.—If you will write to the Siegel-Cooper Company, New York, you can get a catalogue containing the songs of Clifton Crawford. As to your question how much, if any of the music of "My Best Girl" Mr. Crawford wrote, you had better ask him.

WM. L. NUGENT.—*Quo Vadis* was first produced at the Star Theater, New York, Aug. 11, 1900; Adria at the Belasco, Jan. 11, 1905; Kana, at the Lafayette Square, Washington, D.C. (first production), and in New York at the Garrick, Jan. 9—the following week. 2. Write for Bulletin of Bibliography and Dramatic Index, 83-91 Francis street, Fenway, Boston.

B. H.—Robert Hilliard opened in New York in *A Fool There Was*, March 24, 1909, at the Liberty Theater, with the following cast: The Husband, Robert Hilliard; the Wife, Nanette Comstock; the Child, Emily Wurster; the Sister, Edna Conroy; the Friend, William Courtleigh; the Secretary, S. K. Walker; the Butler, George Clare; the Ship's Captain, Edwin Barbour; the Ship's Doctor, R. J. Barker; the Deck Steward, Fred Nichols; the First Passenger, Arthur Row; the Second Passenger, C. Coleman; the Messenger, R. L. Johnson; Young Parmalee, Howard Hall; the Woman, Katherine Knaflred. For date of London opening, refer you to Landon Era.

AUTHORSHIP OF "THE WARNING"

Editor *DRAMATIC MIRROR*:

SIR.—Will you allow me through the columns of your paper to correct an error that has been made regarding the authorship of the play, *The Warning*. Some time past I read a dramatic manuscript, entitled, *The Brand of the Drakes*, written by Mabel S. Keightley. Thinking the play worthy of production I recommended it to Rowland and Clifford, who accepted it upon conditions that I would add an additional act. This being agreeable to all parties, I did so. Through some mistake Rowland and Clifford used my name exclusively as the author, and I desire that Mabel S. Keightley be given due credit. Rowland and Clifford assured me that the error would at once be corrected. I know what it means to a new author to receive public recognition, and you will greatly oblige me by publishing the fact that *The Warning* is the joint work of Mabel S. Keightley, of South Bend, Ind., and myself.

The *Warning* opened a three weeks' Chicago engagement Oct. 10, with Marie Nelson and Rodney Hancock in the leading roles. Thanking you, I beg to remain, most truly,

WILLIAM ANTHONY MCGUIRE.

CHICAGO, ILL., Oct. 21.

MR. C. RANN KENNEDY'S CITIZENSHIP

Editor *DRAMATIC MIRROR*:

SIR.—In re. Canadian copyright. The *Servant in the House*: Referring to the above case mentioned by you and the question whether C. Rann Kennedy, being a British subject, received a more favorable verdict than would an American citizen, I think you will find that he is a naturalized American citizen. Mr. Kennedy himself is my authority, having informed me two or three years ago that he had taken out his papers. Perhaps Mr. C. Rann Kennedy will confirm this, the subject as you say being of considerable interest to our profession.

Yours faithfully,

GALWEY HERBERT.

NEW YORK CITY, Nov. 8.

Prominent Critics

Richard Spamer, literary and dramatic editor of the *St. Louis Globe-Democrat*, was born in Cincinnati, Ohio. His parents emigrated to this country from South Germany.

He received a high school education in his native city, and soon after entered the service of the Cincinnati Public Library as assistant librarian. After absorbing this apprenticeship he came to St. Louis as assistant librarian and later acting librarian of the St. Louis Public School Library. In the latter capacity he created the German Department of that



RICHARD SPAMER,
Dramatic Critic *St. Louis Globe-Democrat*.

institution, and made and printed its first and only German catalogue. A larger and in every respect more congenial field opened for him when he became editorial writer of the *St. Louis Star-Bayings*, afterward merged into the *St. Louis Star*, on which newspaper Mr. Spamer during his stay of twelve years occupied various executive positions, including that of dramatic, and more especially, musical editor. During the next few years he was active in advancing the cause of music and the drama in St. Louis in association with important producers, such as Henry W. Savage, whose Castle Square company seasons at the old Music Hall are held in grateful remembrance, to the present day, among discerning music lovers; in writing for various literary and musical periodicals and the exploitation of creditable entertainment enterprises, and, as the culmination of this part of his career, in the publication and editing of the *St. Louis Dramatic News*, the only periodical devoted exclusively to music and the drama, for as much as three consecutive years in the city of St. Louis.

In November, 1909, at the instance of Captain Henry King, editor-in-chief of the *St. Louis Globe-Democrat*, Mr. Spamer "got back into harness," specializing as dramatic, musical, and literary editor.

The Detroit branch of the Drama League is very active and doing splendid constructive work, like its sister organizations all over the country. The Chicago branch of the League recently sent a greeting to its Detroit sister, in which it called it "the prodigious infant," and wished its five hundred members great success in bringing to Detroit high-class plays this season, for which the League is to guarantee a given amount.

The League does not set itself up as a censor of plays. It has a more drastic method of disapproval of those it considers objectionable. Its membership simply stays away from them. As the League now numbers upward of 90,000 members, it can readily be seen what this means in house cleaning.

An American author writes to *THE MIRROR* from London regarding the reception of *Are You There?* which was staged by Ned Wayburn at the Prince of Wales Theater Nov. 1, as follows:

"Of all the boeing I have heard during this most disastrous London season, that which greeted the really splendid efforts of our own Ned Wayburn was the most disgraceful. It was an uncalled-for RIOT! If this happened to an *English* producer in a New York theater, I believe England would send her mighty navy to chastise us."

WHEN "SAPHO" WAS SUPPRESSED

"If you see any lines in my face, be assured they were caused by what I went through. But," laughingly said Olga Nethersole to *THE MIRROR* reporter, "please don't say that you see any. I first produced *Sapho* in Chicago. To me it was—and is—just one big human document. It was received without one dissenting murmur; in Pittsburgh one clergyman attacked not only the play from his pulpit, but me as a *Sapho* in my private life. Then I answered his charge, as an Episcopalian, brought suit for slander, and winning, had the clergyman turn the sum, that of \$5,000, over to the city's most needy charity.

"But it was right here in New York that I was so bitterly attacked. No, I will not tell you by whom it was instigated, sufficient to say, that it was an organ of the press—the press that to me is a great, mighty megaphone, shouting the news from the innermost corners to all the world. With its wonderful power it is often—"

"Dangerous?"

"It has great responsibilities. But this particular organ—no, I will not tell you, it is all in my book, which will soon be published—made the attack after I had played *Sapho* exactly one month. Its rival followed suit, and finally I was arrested. You may imagine my feelings when the officer in charge shouted to the crowd, 'Make way for my prisoner!' It seems that a warrant for an arrest must always be sworn out by an American citizen, so the first attacking organ had one of its sporting reporters file the complaint to the effect that his morals had been endangered by witnessing a performance of *Sapho*."

"And the charge, Miss Nethersole? Attempted larceny of those same morals?"

"The charge was disturbance of the peace, being a public nuisance, giving an immoral entertainment, and being improperly dressed."

"But, surely, the X-ray gown was not in vogue fourteen years ago?"

"I wore a Greek robe, my beautiful Greek robe, and in the court room, where I was brought before the magistrate, the upper part of the walls was decorated with figures of women in Greek robes. The magistrate recognized the charge, and I had to go before the Grand Jury. There I found the foreman to be a man whom I had met at a house party in England some two years previous, one of your best-known publishers. After the arraignment, at my brother Louis's suggestion, we went down, or rather up, to this man's shop, and asked for a copy of '*Sapho*.' No less than five different editions were brought to us, and, as you know, there is much in the book that is expurgated in Clyde Fitch's masterly dramatization, and hanging up in my home in London is the testimonial written and sent to me by the jury before which I was tried and acquitted, as you may imagine, one of my most cherished possessions.

"When we opened the theater again it was *Wallack's*, as you may recall. The entire house had been decorated with flowers, and dear old Mr. Moss had had a floral arch built from my dressing room to the stage, and when I made my first entrance the entire audience rose as one person. I afterward heard that speculators had gotten hold of the tickets and sold them for as high as \$100 apiece."

"And was that the first fight for the freedom of speech on the stage, and so practically the forerunner of our present-day plays?"

"To the best of my knowledge, yes, it was. You know, of course, the theater is a place of entertainment, but to me it is also a forum; any subject may be presented and discussed, provided it is done so with dignity. Now, infidelity, for instance, when shown in comic opera or farce is treated lightly as a joke, and hence leaves that impression. It is not right to partly remove a bandage from a wound and show it, unless you show also its preventive. It is not even enough to show the cure; I would go further, and in my claim that I have the right to show any sore, mental, moral, physical, before the public. I cannot make it too strong that I must show its prevention."

"As in the case of *The Writing on the Wall*, for instance?"

"Oh, that was a joy! You know, don't you, that they rebuilt the Trinity tenements? I met Colonel Jay some time afterward, and he said: 'I am very glad to meet you, Miss Nethersole, although you have given us some very uncomfortable hours.' And all through the tour of this continent, in almost every city, by the middle of the week, a committee would be organized to inspect the tenement house fire escapes."

The annual number of *THE DRAMATIC MIRROR*, announced in the advertising columns, will contain an account of the actual experiences of a playwright who, though now successful, passed through years of heart-breaking disappointments to achieve his purpose.

Nothing is more healthy for the theater than a discussion of everything which has seriously to do with the drama.—Clyde Fitch.

Personal

HEGEMAN.—The feature of *The Pink Lady's* first night performance, on its original production at the New Amsterdam several seasons ago, was Frank Lalor and Alice Hegeman in the parts of Mr. and Mrs. Dondidier. That concerted number in the second act in which Dondidier was accused of being the Faun and Madame Dondidier manifested her indignant surprise at her spouse's vagaries, was one of the crowning numbers of an amusing operetta, in which Miss Hegeman denoted a unique sense of eccentric



ALICE HEGEMAN.

comedy that aroused much interest in her personality. Miss Hegeman is at present on tour with *An Innocent Sinner*.

MAGRANE.—Our cover this week presents, in most attractive form, the gifted and beautiful Thais Magrane, who is playing the role of *Everywoman* in Henry W. Savage's great scenic production of the late Walter Brown's play by that name. Miss Magrane, though one of our youngest leading actresses, has won distinction for herself in many prominent roles in support of some of our leading male stars, and it is not difficult to foresee the brilliant career of this painstaking, ambitious, but above all modest and charming actress.

MEYER.—Grete Meyer, that exceedingly versatile artiste, is back again at the scenes of former triumphs, the Irving Place Theater, where she made her first appearance in America under the management of Gustav Amberg with the Vienna Operetta company some years ago. In Vienna Miss Meyer had sung and played herself into a reigning position in the Casino-theater and Metropole, in Berlin at the Schauspielhaus, singing the leading roles in *The Dollar Princess* and *Die Fledermaus*. Now she is playing such tragic roles as Karla, in Sudemann's *Der Gute Tod*, with an intensity that places her high up in the scale as a tragedienne. But Miss Meyer is equally at home in this game, as well as in comedy, comic and grand opera.

RICHEPIN.—To climb from the estate of, successively, dock porter, navy, vine harvester, and stableman to the heights of an *Immortel*, is no mean achievement. This is the career of Jean Richepin, who is now clamoring for the election of a working journalist to the French Academy. Mr. Richepin's occasional tramps through France resulted in his famous "*Chansons des Gueux*." He is also distinguished for having enriched dramatic literature with one of the finest one-act plays of the modern stage—*The Sacrament of Judas*. And, it may be recalled, that the French poet had something to do with *Madame Dubarry*.

SOTHERN.—Washington University has conferred the doctor's degree upon E. H. Sothern. As an actor deserving of this honor and distinction, Mr. Sothern has been fitly chosen, if for no other reason than his deserts as a devotee of the classic drama. In this field Mr. Sothern has unfalteringly hewn to the line, until now it is as much the vogue to see Sothern and Marlowe in Shakespearean plays as it was a quarter of a century ago to see Mr. Booth play Hamlet. This, on top of the fact that the recipient of the honor conferred, is also a scholar and writer of note in matters concerning the classic drama, makes the honor well bestowed. Congratulations, Dr. Sothern.

TO REGULATE PLAYERS' CONTRACTS

Actors' Equity Association Demands End to Long Rehearsals Without Pay

At the meeting of the Actors' Equity Association held Sunday afternoon in the Little Theater, the first meeting since the organization was launched six months ago, a contract form was approved which will be submitted for adoption to the Managers' Association.

There are three forms of contract, one relating to two weeks' notice, to be given by both actor and manager, another regarding the run of the play, and the third confined to the season. A clause specifies that periods of rehearsal without pay shall not be for more than three weeks. If rehearsals are necessary after that period, the manager shall be required to add a half week to the usual two weeks' notice for each week over three that the play is in rehearsal. When a play closes or ends its season on the road, the manager must pay the railroad fare back to New York or to the place of opening. Actresses are provided for in a clause compelling the manager to buy all costumes irrespective of the style of play. There is also provision made for full salaries on the times when managers are accustomed to pay only half. Sunday performances are legal in many States, and when one gentleman requested explanation of the part relating to illegal performances, James Bradbury rose and said he had been three times arrested for playing at times prohibited by law.

The following officers and members of the Council were present at the general meeting: Mr. Francis Wilson, president; Mr. Bruce McRae, corresponding secretary; Mr. Richard A. Purdy, treasurer; Mr. Paul N. Turner, counsel; Messrs. Edwin Arden, Albert Bruning, Charles D. Coburn, Edward Connelly, John Cope, William Courtleigh, Edward Ellis, Frank Gilmore, George Nash, William Sampson, and John Westley. All officers of the association serve without salary.

Francis Wilson delivered the opening address, in which he made clear the purposes and aims of the association. Letters and telegrams were read from Winthrop Ames, Henry Miller, Edith Wynne Matthison, Emma Dunn, John Drew, David Warfield, Jefferson De Angelis, and George Arliss, declaring their sympathy and support.

Mr. Bruce McRae, corresponding secretary, after reporting the total membership to be 700, of whom eighty are women, stated that the impression existing in uninformed quarters that the association had been formed for the sole purpose of "fight-

ing" managers was incorrect, and that its real aim was to establish, in co-operation with the managers, certain principles of equity, and then, for their mutual protection, compel all parties concerned to abide by them.

Mr. Robert Drouet moved that the standard contract as printed, with a few amendments to be made by the Council of the association, including the demand that all women's dresses be paid for by the manager, be accepted, and that a committee be appointed to submit the same to the Managers' Association. The motion was seconded by Mr. Leslie Kenyon and carried by an overwhelming majority.

During the discussion on the question Mr. Charles Dickson asked what means the association proposed to take to compel its demands to be adopted, inasmuch as similar organizations, such as the Actors' Order of Friendship, had existed for many years and failed to secure unity of purpose among actors. The President replied that it was inexpedient to state what methods the association would employ to compel adherence to its principles until the occasion arose. In support of Mr. Dickson's query, Mr. Vincent Sternard stated an instance when he lost a suit against a manager because he failed to get his fellow-actors to support him on the witness stand, and Mr. McRae in reply stated that conditions in the future would obviate the recurrence of such a case, inasmuch that now, if an actor became involved in litigation with a manager, the responsibility of it will be taken off the actor's shoulders and it would become an issue between the association and the manager.

The other speakers included Grace Griswold and Paul N. Turner, counsel for the association. Miss Fola La Follette, who in private life is Mrs. George Middleton, made a speech that won prolonged applause. In reference to the matter in hand, she said: "The men and women should stand together in this matter. We have equal pay, and can be mutually helpful if we join hands. Some of the women who play are under enormous expense for costumes, for they not only have to follow the fashion, but help to set it. It puts a premium on wealth, not merit, when a poor girl with merit cannot take a part she is able to play just because she is too poor to buy the costumes. This one fact alone ought to bring every woman into the association. Ultimately the managers will find it advantageous."

BANK TURNS TICKET AGENT

Tyson and Company, Theatrical Ticket Sellers, Hypothecate \$54,000 Worth of Subscribers' Tickets

Consternation and bewilderment seized upon hundreds of votaries last week when the Metropolitan Trust Company put an embargo on about \$44,000 worth of season tickets for grand opera at the Metropolitan Opera House, bought and paid for from the ticket-selling firm of Tyson and Company, who have their main offices at 1122 Broadway. These tickets are held as collateral for a loan of \$100,000, and the trust company saw fit to offer them in the open market with a view to selling them over again to any such as have the price. The original purchasers, it will be seen, if they want to see grand opera, will have to repeat their investment. Can you wonder at the consternation which prevails?

When subscribers appeared at the offices of Tyson and Company with the righteous claim for their tickets, they were put off with all manner of explanations and told to call again. When they paid for their tickets purchasers received a blue slip of paper which served as a tender and was exchangeable for the real thing. This latter commodity, not in the possession of Tyson and Company, could not be delivered by them. One prominent citizen who had paid \$276 for tickets, the receipt of which bore the date of Sept. 1, after repeated attempts failed utterly. And this one is only an illustrative instance of what befel hundreds of others. Subscribers to other agencies had received their tickets as long ago as Oct. 16 and Oct. 22. Tyson and Company gave out that they had received their allotment but that subscribers would receive their tickets through the mail on the date assigned for delivery. The management of the Metropolitan Opera House, when informed of this state of things, gave out that Tyson and Company had subscribed for an allotment of 600 seats, which had been duly forwarded to that concern.

The clientele of Tyson and Company are found among the most prominent New York people. Some of these have been fortunate enough to get their tickets, but most of them were compelled to stand in line and buy them over again.

The legal rights of the trust company to re-sell about \$54,000 worth of tickets in its possession is not contested, since Tyson and Company never had possession of them. The tickets, as securities, went direct to the trust company from the Metropolitan Opera House. It was stated. This company issued

a statement on Nov. 14 to the effect that all the tickets that have not been released by Tyson and Company would be delivered at the Manhattan Hotel after 10 o'clock A.M. of the following day to persons who present receipts of Tyson and Company and who pay the pro rata amount for which the tickets were pledged, which pro rata is only slightly less than the face value of the tickets. From which it may be seen that grand opera this season will be even a greater luxury than usually, to the patrons of Tyson and Company at least.

The Tyson Company on Monday morning of this week appeared in conspicuous advertisements in which it calls attention that it has no connection with Tyson and Company. W. J. Fallon is its president. R. I. Hartman is the president of the latter. The latest phase of the complication that developed is that Tyson and Company are unable to redeem the tickets for their subscribers and that Assistant District Attorney Lockhart, on the instructions of District Attorney Whitman, is investigating in an effort to learn of a possible unlawful act committed.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council of the association, held in the secretary's office, room 605, Long Acre Building, New York city, Nov. 10, the following members were present: Mr. Francis Wilson, president; Messrs. Charles D. Coburn, Edward Ellis, George Nash, William Courtleigh, Edwin Arden, John Westley, William Sampson, E. J. Connelly, Richard A. Purdy, treasurer; Frank Gilmore, and Bruce McRae. The secretary reported total membership 659, of which seventy-five are women. New members elected:

Harry Kelly, Arthur Pickens, Elmer Grandin, Joseph Yanner, Theodore Wilda, G. A. Nathanson, Forrest Egan, Francine Larrimore, John P. Dougherty, George A. Schiller, Joseph Kilgour, Abigail Marshall, Henry Weaver, Yerkie Borne, Joseph D. Woodburn, Letitia Jewel, Olive Murray, M. Tello Webb, H. W. Percival, Hubert W. Brown, Dwight Dana, Alec H. Francis, Robert J. Higgins, Henry Walters, Abigail Marshall, Harry S. Hadfield.

A Law Committee, composed of Mr. Paul N. Turner as chairman, Mr. Nathan Burkan,

and Mr. Bruce McRae, was appointed. Mr. Paul N. Turner was appointed the regular counsel of the association until May 1, 1914.

The members of the association are requested to circulate the fact that a statement of its proceedings will appear in every issue of *The Mirror*, through the courtesy of its editor.

By Order of the Council,
BRUCE MCRAE,
Corresponding Secretary.

GABY IN "PETITE PARISIENNE"

Gaby Deslys opened in Chicago on Monday in *La Petite Parisienne*. She arrived in America last week from Liverpool. Her part in the new production was rehearsed aboard ship. She accommodated her press agent by bringing along a speckled hen or a white Wyandotte that has either the accomplishment of speaking French or else the power of overcoming Gaby's inability to eat American eggs. Harry Filer accompanied Miss Deslys on the way over, along with a Yorkshire terrier.

ANNETTE KELLERMANN'S PLAY

Annette Kellermann has returned from France to complete arrangements for her new play which is being written for her by Captain Leslie Peacocke. If the play is not satisfactory she declares she will open in Copenhagen on Dec. 8. With much emphasis she says she will not appear in vaudeville. She has much that is complimentary to say of the French, who, it seems, treated her with particular graciousness during her stay.

"GIRL OF MY DREAMS" ATTACHED

WILMINGTON, N. C., Nov. 15, 1913 (Special).—The *Girl of My Dreams* was attached at the Academy Tuesday night, Nov. 11. The disagreement came about, it is understood, by reason of the company playing under a contract price. The manager of the Academy contended that a matinee was called for in the contract. The manager of the attraction contended that a matinee had not been advertised, and that he was willing to play a matinee had there been an audience. The manager of the attraction gave bond. The trial will be later.

ALEXANDER G. MILLICAN.

In Memoriam

COLON.—Kathryn Colon, daughter of Sarah McVicker, at Farmington, Conn., Nov. 15, of pneumonia, aged thirty-three years.

O'REILLY BARBARA HILL, an actress who was the headliner at a vaudeville theater in Cleveland, O., died suddenly at her hotel in Cleveland, Nov. 13, from cerebral hemorrhage. Physicians said her death was due to overwork. She was thirty years old, and her home was in Chicago.

DAN S. FISHELL, a well-known theatrical manager, who had been in St. Louis for the last year, died in a hospital in that city Nov. 13 following a nervous breakdown six months ago. Mr. Fishell was forty-five years of age. In the war between Klaw and Brammer and Keith and Froster in St. Louis Mr. Fishell was one of the chief lieutenants.

JAMES H. WAITE, veteran actor, died on night of Nov. 8, at the Home for Incurables, Third Avenue and 151st Street, where he had been cared for by the Actors' Fund of America. He left a widow, Virginia Dornier, an actress, and a child five years old. Mr. Waite had been in regular dramatic work up to five years ago, after which he played in vaudeville with his wife in *Other People's Money*. He was buried in Evergreen Cemetery, Brooklyn.

ELIZABETH MILLER, professionally as Berenice Woods and Elaine Fairfax, met her death at Tuscaloosa, Ala., on Oct. 5, by drowning in the river at that point. In private life she was the wife of Max C. Elliott, a well-known agent from Chicago. Miss Woods' last season was on the Sullivan-Consignee time in *A Doll Girl*. Mr. Elliott had his wife's body shipped East for burial.

Mrs. GASTROUD GRAYL WEAVER, mother of Joe Weber, the comedian and theatrical manager, died Nov. 10 at her home, 144th Street. Mrs. Weber was eighty-six years old, and her death was due to old age. Joe Weber, his two brothers and four sisters were with their mother when she died. Mrs. Weber was born in Poland, where she was married, and came to this country with her husband forty-four years ago. Her husband died thirty years ago.

ANA GRINNELL died morning of Nov. 11 in the hospital ward of the Flatbush Poorhouse, in Brooklyn, at the age of eighty-four, from cancer of the stomach. Mrs. Grinnell was born in Virginia of a good family. She starred as a young woman at the head of her own company, and also played with Edwin Forrest and other prominent actors of that day. She had two children, Ada and Benjamin, who were known as the "Grinnell Children." The daughter died several years ago. The son, when last heard from, was in Alaska. She was buried in a plot in Evergreen Cemetery, owned by the son of Mrs. Hoan, the woman who aided her during her decline.

JOHN FRANCIS DOLAN, manager of the Loric Theater, Dover, N. H., died at his home Sunday, Nov. 9, following a short illness of peritonitis. Mr. Dolan was born in Coxsack, N. Y., Jan. 1, 1870, and spent the most of his life in his native State. For twenty-five years he was a traveling salesman, and made many friends. He was prominent in politics in the Fifth Assembly District at one time. On leaving New York city he took up a residence in Boston, Mass. He was a member of Boston Lodge No. 10, B. P. O. Elks. He came to Dover four years ago and established the Loric Theater, where he had done a successful business up to the time of his death. He leaves a widow, and one niece here, a sister in Albany, N. Y.; one in New York city, and one in Duluth, Minn.

AUSTIN H. ROBERTS, stage name "Mack," of Parsons and Mack, an Irish comedian, died destitute in New York city, Nov. 9, of tuberculosis of the throat. He left a widow, May Smilax, an actress. He was buried in Fund plot.

JOHN GAUL, Sr., president of the Gaul Lithographic Company, died in New York, Nov. 10.

JOHN C. RENN, formerly of Wood's Museum, New Day's Theater died Nov. 14 at the Chanin Home, Jamaica, L. I.

NEW YORK THEATERS.

HIPPODROME

Sixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinees at 2. Best Seats \$1.

AMERICA

1000 People | Increased Orchestra | 200 Horses | 50 Indians

SHUBERT Theat., 44th W. of B'way, Phone Bryant 5450. Evenings, 8:15. Matinees Saturday at 2. FORD'S SCOTTSBORO'S FAREWELL (With Gertrude Elliott).
The West: Men and Women. "Hansel." Tom and Sam. Evening. "Fanning of 2nd Floor Deck" and "Surrender of Fort Mifflin." Thursday Evening. "Ship and Men." Fri. Eve. (One Performance) "Surrender of Fort Mifflin." Saturday Matinee. "Light That Failed."

39TH STREET

39th St., near B'way, Phone 412 Bryant. Evenings, 8:10. Mats. Wed. and Sat., 2:30.

AT BAY

With GUY STANDING and CRYSTAL HERNE BY GEORGE SCARBOROUGH Extra Matinee Thanking.

Maxine Elliott's Theatre, 39th St. bet. B'way & 6th Ave. Phone 1476 Bryant. Evenings, 8:10. Matinees, Wednesday and Saturday, 2:30.

THE LURE

By GEORGE SCARBOROUGH Extra Matinee Thanking.

Phone 5194 CONEY 41st St. E. of B'way Bryant. Evenings, 8:10. Matinees Tuesday and Saturday 2:30.

THE MARRIAGE GAME

Extra Matinee Thanking.

44th Street

MUSIC 44th St., W. of B'way HALL, Phone 723 Bryant. Management LEW FIELDS.

Evenings, 8:15; 2:30, to 8:15. SMOKING DAILY MATINEES, 2:30, & 8:00. ALLOWED

FANCY FREE—A Daring Comedy WALTER C. KELLY EDITH HELENA WARD BROS. MADON MINTY

CASINO

B'way & 39th St. Phone 3840 Greeley. Evenings, 8:10. Matinees, Wednesday and Saturday, 2:30. The Great London and Paris Success

OH, I SAY!

WITH A NOTABLE CAST Extra Matinee Thanking.

BOOTH THEATRE

45th STREET, WEST OF B'WAY Evenings, 8:15—Tele. Bryant 6340. Matinee Thursday and Saturday at 2:15.

Arnold Bennett's *The Great Adventure* Brilliant Comedy

WALLACK'S

Broadway & 30th St. Evenings 8:10. Matinees Wednesday (pop) and Saturday 2:10.

Mr. CYRIL MAUDE

(Lieber & Co., Managers) In

REPERTOIRE

Extra Matinee Thanking.

WILLIAM A. BRADY'S

PLAYHOUSE

48th St. East of B'way, Phone 2625 Bryant. Evenings 8:10. Matinees Wed. and Sat. 2:30.

THE Family Cupboard

By OWEN DAVIS Extra Matinee Thanking.

Direction WILLIAM A. 48th St. Theatre, Just East of B'way, Phone 3 Bryant. BRADY. Evenings, 8:10; Mats, Thurs. and Sat., 2:30. Thursday Matinee, Best Seats, \$1.50. A Potent Drama in Four Act

TO-DAY

By GEORGE BROADHURST and ABRAHAM S. SCHOMER. Extra Matinee Thanking.

"OMAR KHAYYAM"

Play by Richard Walton Tully Will Have Guy Bates Post in Role of Poet

In this season, when elaborate productions are scarce, to say the least, one of the largest productions of recent years will be given by a new firm. The play is Omar, the Tentmaker, by Richard Walton Tully. The firm is Tully and Buckland, Inc., which has just filed papers with the Secretary of State in Albany. The organizers are Richard Walton Tully, author of The Bird of Paradise and The Rose of the Rancho; James D. Phelan, ex-Mayor of San Francisco, and Wilfred Buckland, a technical expert, who has helped to make big productions for David Belasco, Harrison Grey Fiske, and other prominent managers. The capital stock of the new firm is \$25,000, subscribed as follows: Tully, \$10,000; Phelan, \$10,000, and Buckland, \$5,000.

Tully and Buckland, Inc., will at once begin producing plays in this country and in Europe, presenting The Bird of Paradise in London in February, and in Germany a little later. The first production here will be Mr. Tully's Omar, the Tentmaker, a Persian play of dramatic action, based on the life, times, and Rubaiyat of Omar Khayyam. Through careful attention to detail and a costly production, it will present a picture of one of the world's most interesting figures. The role of the poet will be played by Guy Bates Post, and he will be supported by a cast of sixty, including Lee Baker, Fred Eric, Jane Salisbury, Louise Graessle, Margaret Vale, the niece of President Wilson; Blanche Friderici, H. G. Carleton, William D. Emerson, Perry P. Hopper, Augustus Post, Forrest Macomber, John Hunter Booth, Charles Francis, Robert Deacon, Ralph Bunker, Douglas Lloyd, Bouve Souther, J. A. Osborne, and others. Rehearsals have already begun, and the play will be presented outside of New York Dec. 8, coming into a prominent Broadway theater shortly thereafter.

PLAYLET WITHDRAWN

"Fear" Substituted for "A Pair of White Gloves" at the Princess

Owing to the question brought up regarding the rights to A Pair of White Gloves, as given at the Princess Theater in New York by Comstock and Gest, the playlet was withdrawn on Friday night, and Fear substituted. As Fear takes forty-five minutes to play, Felice was withdrawn also. The cast of Fear as now given includes Holbrook Blinn, Harry Mestayer, Wayne Arey, Vaughan Trevor, Lewis Egard, and William J. O'Neil.

The suit, which was detailed in THE MIRROR of last week, is brought by the French Playwright Company of New York, as representatives of the French Society of Dramatic Authors, of which Andre de Lorde, who claims to have written the piece, is a member.

"INDIAN SUMMER"

Thomas Play Ends Saturday and Martha Hedman Heads "Half an Hour"

The brief run of Indian Summer at the Fulton Theater in New York will come to an end on Saturday night. Then Martha Hedman, who is playing in the piece opposite John Mason, will go to head the cast of Half an Hour, the Barrie play, that is to be given in Chicago indefinitely, beginning Nov. 24. Grace George, who appeared in the part in New York at the Lyceum, is about to come into New York with a new play. John Mason's plans are not announced as yet, although it is probable that he will appear in New York in another new production before the season is over.

When Indian Summer moves out of the Fulton, William Harris will bring in The Misleading Lady, a comedy by Paul Dickey and Charles Goddard, to open Nov. 24.

ACTORS MARRIED IN LINCOLN, NEB.

Solomon H. Carter, of San Francisco, and Gwyneth E. Dorsey, of Columbus, O., were married Nov. 9 in Lincoln, Neb., by Justice Stevens. A number of friends witnessed the ceremony and deluged the couple in the court room with showers of rice. Mr. Carter was born in Jamaica and is twenty-eight years old. His bride is twenty-three. After the ceremony they were followed down the main street by a majority of the members of the company playing in The Girl from Kokomo, at the Orpheum, to which the bride and groom belong.

CONSERVATORY PUPILS PLACED

Mr. Clayton D. Gilbert, director of the Dramatic Department of the New England Conservatory of Music, announces the following pupils as filling professional engagements:

Clinton Preston, with Grace George in The Younger Generation; Sylvia Cushman, with John Grale Stock company, Castle Square Theater; Florence Coughlan, with New Century Opera company; Alice Brady, with The Family Upheaval and The Bird Case; Jessa Swartz, with Boston Opera company; Elizabeth Wood, with Donald Brian in The Marriage Market; Charlotte Van Winkle, in Everywoman; John Morgan, in The Dream Maiden; Carmen Ercell, in vaudeville; Julia Ritter, with Boston Opera company; Frederick Wallace, in vaudeville; Edna Towne, with McIntyre and Heath; Karl Morand, with The Country; Ernest Joy, in moving picture company (Lubin); Florence Roberts, with Auditorium Players, Lynn, Mass.; Florence Mackie, in vaudeville; Hugh Towne, with Mackintosh Stock company; Phyllis Grey, Ruth Ahrens, Mabel Gladys Talbot, Lee Bala Brook, Madeline St. Laurent, with Henry Jewett Players; Henrietta McDaniel, in A Little Woman

as company; Alfred B. Clark, with James E. Hackett; Halley Meyers, in The Shepherd of the Hills company; Katherine Lilly, with Thompson-Woods Stock company; Marie Giffen, with Berlin Opera company; Russell Gilbert, in vaudeville; Lillian Herbert, in vaudeville.

FRANK REICHER OUT

Leading Man and Manager Leaves Little Theater of Philadelphia

Frank Reicher, who went to the Little Theater of Philadelphia as its manager so full of ambition to bring out the best in dramatic art upon its stage, has left the organization. He departed last week.

The cause of his going is said to be the new ideas of Mrs. Beniah Jay, managing director and promoter of the Little Theater. One of these was a "tango tea" to be given after matinees, that never got beyond the announcement. Another was the projected performance of a playlet translated from the French that Mr. Reicher declared would put The Grand Guignol to the blush. He refused point blank to appear in it, being certain that the police would never allow it to run more than one performance.

Marguerite St. John, who was one of the leading members of the company, left some time ago. About Dec. 1 the Little Theater will produce His Majesty the Fool, a romantic play in four acts, by Charlton Andrews, author of the book, "The Drama of Today."

CARTER CLAIMS DAMAGES

Says He Owns the Patent on Engine Effect Used in "The Honeymoon Express"

Lincoln J. Carter says that he has brought suit against Thurston and MacCormick for infringing his patent, issued Sept. 20, 1898, for the engine effect used in The Honeymoon Express, as well as the engine and automobile race giving the effect of an approaching train. He says this effect, obtained by enlarging a light and simultaneously changing its vertical position, was first used by him in his play, The Heart of Chicago, in 1896, and was presented in Canada and this country for a period of eight years.

The effects in his plays, Under the Dome and The Darkest Hour, were also presented under the protection of this patent, and later, seasons 1909-10-11, he used them in his production, The Cow and the Moon. He did not, however, apply for a patent on it in Europe. It is, therefore, public property in England, France, and Germany.

This may furnish some very interesting reading to the managers over there who are paying Thurston and MacCormick a fat royalty for the use of this effect.

COMING MUSICAL EVENTS

The von Ende School of Music will give a pupils' concert at 44 West Eighty-first Street on Friday evening, Nov. 14. The programme will be presented by the departments for piano, violin, and singing.

On Friday evening, Nov. 21, a piano recital by Sigismund Stojowski will take place at the von Ende school.

Invitations are out from New York Lodge No. 1, B. P. of E., for an organ recital to be given Thursday evening, Nov. 20, at the Elks' home, 108-116 West Forty-third Street. The programme will consist of old-time melodies, with Bro. Clayton J. Heermance at the organ.

LONDON, CAN. ELECTRIFYING

A handsome electric sign, the largest in the city, has just been erected in front of the Grand Opera House, London, Can., and the light was turned on for the first time at 8 o'clock for the performance of Rob Roy. The sign is nearly thirty feet high and eight feet wide, with the name, Grand, vertically in the center, with a flashing border, giving the effect of a chain revolving around the entire sign. It is a handsome sign, and Manager Minibnick is very much pleased with it.

BERLIN APPROVES NEW PLAY

A new play by a Danish Jew, Behind the Wall, received its first presentation at the Komodien-Haus, Berlin, Nov. 1. It deals with intermarriage between Jew and Christian and the consequences on the progeny of such marriages. Berlin seems to like the play. The production was made by Meinhardt and Bernauer, who also staged The Five Frankforters, now in its seven hundredth performance, a record-breaking success.

KING SEES "WITHIN THE LAW"

On Monday night the company appearing in Within the Law at the Haymarket Theater in London gave a command performance before the King and Queen of England. The performance marks the beginning of the thirtieth week in London.

ACTOR IN BANKRUPTCY

Lee Kohlmar, also known as Kohlmeier, an actor residing at No. 1016 Simpson street, Bronx, has filed a petition in bankruptcy with liabilities \$2,070, and no assets. The debts are mainly for loans and a doctor's bill, and there are seven creditors.

"MARY'S LAMB" CLOSES

Mary's Lamb Company closed Monday, Nov. 10, at Charleston, Ill. It is to be reorganized and will re-open the season on Christmas Day in Sherbrooke, Quebec.

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ALL IN HARMONY

Klaw and Erlanger and Shuberts Co-operating, but Deny Pooling Arrangement

(From the New York Times of Nov. 12.)

Gossip in theatrical circles that Klaw and Erlanger, the so-called syndicate, and the Shuberts had entered into a new agreement, practically combining their businesses, was denied yesterday, but it was admitted by the principals that they were working in harmony in accordance with the agreement made last Winter. Observers of theatrical affairs point to several recent events as showing that the two firms are closer together than ever before.

That the practical ending of the old war will be of help to the theatrical business of the whole country is admitted by other producers and managers, and there is high hope everywhere that the conditions of competition and other matters which have made this season the worst in theatrical history will be quickly straightened out and that receipts will soon come up to something like normal.

The only sufferer, if any, from the closer amalgamation of the interests of the two big firms will be the actor. Without question, say all the managers, the performer has succeeded, due largely to competition, in forcing up salaries to the highest point ever reached. Last week Klaw and Erlanger announced that owing to the large salaries paid it would be impossible to continue the road tour of The Count of Luxembourg, even though that show was playing to a weekly business of \$10,000. A few years ago \$10,000 a week for any show anywhere was a big business.

But if the pay of the performers is to be cut, say the managers, it will not really reduce the yearly income of the actors, because they will get longer engagements and there will be more work for every one in the business.

The opening of any more new theaters will not be encouraged, however, and, in fact, the plans, it is said, call for the closing of some theaters here and in other cities. In some instances theaters will be turned into picture houses or put into a circuit of theaters playing at the dollar scale for the best seats.

That Klaw and Erlanger and the Shuberts have been working in harmony for some weeks has been growing more and

more apparent to theatrical men. Last Friday night A. L. Erlanger attended a performance of The Pleasure Seekers at the Winter Garden, J. J. Shubert's own pet theater. It was the first time Mr. Erlanger had been in a Shubert house since war was declared between the two firms several years ago.

Going beyond the agreement made last February not to put shows of the same character in the same city at the same time, the Shubert and Klaw and Erlanger shows have begun to play each other's theaters on the road, and in a short time The Passing Show of 1913, from the Winter Garden, is to play the Grand Opera House here, an event which few theatrical men ever believed possible.

That Lee Shubert and A. L. Erlanger are in frequent communication about the booking of attractions is admitted by Mr. Shubert, and the hatchet has been buried so deep that there seems little likelihood that it will ever be resurrected.

In every way now the two firms are working in harmony. On New Year's night at every theater controlled by either the Shuberts or Klaw and Erlanger the price of admission will be raised to \$5, and in matters of policy of that sort there is now no difference of opinion.

At the Klaw and Erlanger offices it was denied yesterday that there was anything new in the situation which had developed since the two firms announced a more constructive policy last February. Lee Shubert was sure, too, that there was nothing new in theatrical matters last night.

We are simply carrying out the plans made last Winter," said he. "Until now we have not been able to arrange things to go ahead along the lines which we then outlined. We were not quite sure, either of us, I imagine, that the other really meant business, but now we are all satisfied that each has the interest of the whole business at heart. Relations between Klaw and Erlanger and our firm are as pleasant now as they became last season, and no more so. I sometimes consult with Mr. Erlanger about the placing of shows according to our agreement, but there is no pool that I know of, and no agreement to divide profits or losses anywhere."

following David Warfield in The Auctioneer.

The Secret was originally written by Henry Bernstein as a vehicle for Madame Simone, the French actress. It has enjoyed a great vogue in Paris, where it is still being presented.

"THE WHIRLPOOL"

Next Monday at the Prospect Theater in New York, Thomas E. Shea will present The Whirlpool, a play by Washington Irving Dodge, who wrote The Higher Court, that was produced by the Federation of Theater Clubs some time ago. Mr. Dodge is also a representative of some of the foremost publications of the country. The Whirlpool is described as a detective drama. Thomas E. Shea is seen in a dual role, as a judge and as a common sneak thief. Other plays to be presented at this theater by Mr. Shea are The Bells and Dr. Jekyll and Mr. Hyde.

HAMMERSTEIN INCORPORATES

ALBANY, N. Y., Nov. 10 (Special).—Hammerstein American Opera Company, Inc., filed organization papers with the Secretary of State to-day, in which its objects are set forth: To engage in the business of giving grand opera in the city of New York and other cities and towns in the United States and elsewhere. The capital stock is \$1,000, and the directors named are Harry Hammerstein, Isaac A. Levy, Joseph G. Switzer, Mark J. Katz, and George T. Van Valkenburgh.

NEW PLAYHOUSE OPENS IN SUFFOLK

The Virginia Theater, Suffolk's (Va.) new and attractive playhouse, was opened to the public recently with Sutherland, a fine attraction done exceedingly well by amateurs. The new house, which occupies a conspicuous site on one of the main thoroughfares, is in every respect modern and up-to-date. The lower floor seats 550 and the balcony 300, all opera chairs. The latter is exclusively reserved for colored people. Messrs. Spence and Matich are the managers.

LOTTIE LINTHICUM DIVORCED

Lottie Linticum was granted an interlocutory decree of divorce against her husband, William C. Strachan, the theatrical manager, by Judge Gleicher, in the Supreme Court, this city, Nov. 12, on statutory grounds.

The couple were married Sept. 20, 1904, in Lynn, Mass. Both were members of the same company at the time.

WANTS HUSBAND RETURNED TO JAIL

Mrs. Caroline Bond, the divorced wife of Frederick Bond, asked \$3,100 back alimony from him in the Supreme Court of this city, Nov. 7. Bond served a month in Ludlow Street Jail in 1912. Mrs. Bond wishes him returned there. The decree of divorce was granted in April of 1911.

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"DR. DE LUXE" COMPANY IN STRAITS

News was received here that a dozen or more members of the Dr. De Luxe company, which with Oscar S. Figman and Ana Tasker as principals, played at the Opera House, Dallas, Tex., Nov. 6, are left in that city, following the breaking up of the company. Most of the chorus girls have secured positions in the Dallas theaters. One or two of the male performers are wandering aimlessly about. The management of the Dallas Opera House had bequeathed to them a choice selection of pet dogs carried by the company as properties. One of the chorus girls was attacked with appendicitis and is at a local hospital. Members of the Mutt and Jeff company and other theatrical people of the city are caring for her and defraying all expenses.

The Dr. De Luxe company is said to have cost its backers about \$20,000. The attraction, which is a fairly good one, hit a streak of hard luck in the South. Houses were slim, the only two big audiences being at Galveston and Victoria, Tex.

SOUSA CONCERT AT HIPPODROME

An enormous audience greeted Sousa and his band at the Hippodrome on Sunday night last and admirers of the march king were regaled with some old marches and made acquainted with others which are new. Miss Margot Gluck, the violinist, played in finished manner the Adagio and Rondo movements from Vieuxtemps' concerto in E. Miss Virginia Root sang "Caro Nome" from Rigolietto and Herbert Clarke played his own "Caprice Brilliant" on the cornet. All were encored.

Frederick Smith and his wife, Bernice Parker, are playing the leads in Bought and Paid For, under the management of William A. Brady.

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HOPKINS PRODUCING

Young Manager Recommences Activities with
New Play by Eleanor Gates

The indications that Arthur Hopkins would not go under financially, as was expected in many quarters, with the bad failure of Evangeline, have become facts with the definite announcement issued from his offices, that he will give the first presentation of Eleanor Gates's new play, We Are Seven, in Atlantic City on Dec. 5.

In the cast of this new piece by the author of The Poor Little Rich Girl will be Beulah Barriscale, Edna Miller, Jane Payton, Russ Whyal, William Raymond, and fifteen others.

There are two other plays scheduled to follow this production, one of them, The Deluge, by Emile Berger, translated into English by Frank Allen, being practically ready to come into New York. The other, as far as can be learned, is in a state of statu quo, which is to say, unproduced. It is by Rachel Crothers, author of A Man's World, The Three of Us, and of the lately produced Ourselves.

The Deluge is a modern comedy founded on a very clever idea that should arouse much wholesome laughter. It tells how a number of people are in a house with the water rapidly rising all about them. The wicked confess their sins and endeavor to make reparation to those they have wronged. Then, just as all are prepared to meet their Creator, some one looks out of the window and sees that the waters are subsiding.

HAMMERSTEIN OPERA

Delay in Completing New Opera House
Changes Policy—Only Opera in English

Jan. 12 is now set for the opening of the new Hammerstein Opera House on Lexington Avenue. Failure of completion is responsible for the postponement. For the present season the new house will be devoted to grand opera in English at \$2 for the best seats. Grand opera in French and Italian will not be undertaken until the following season, says Director Hammerstein.

Engagements with European artists are canceled under a clause in the contracts which permit deferring of a season in such an exigency as the present. Hence Mr. Hammerstein is immunized from legal entanglements as far as these are concerned.

FRANCES STARR'S NEW PLAY

Rehearsals were begun last Wednesday of David Belasco's new production of The Secret, by Henry Bernstein, with Frances Starr in the leading role. For her support Mr. Belasco has assembled a cast of well-known players, including Robert Warwick, Basil Gill, Cecil Yapp, Harriet Dellenbaugh, and Margaret Leslie. The piece will have its first performance in Detroit early in December, and after a brief road tour will come to the Belasco Theater immediately

NEWS OF STOCK PLAYS AND PLAYERS

ACADEMY OF MUSIC.—Members of the Academy Stock company were seen last week in an elaborate revival of William B. Gray's dramatic classic, *The Volunteer Organist*. The production was up to the usual Academy standard and instantly won the approval and applause of the large audience. Priscilla Knowles, the clever leading woman of the Academy company, added another to her long list of successes by her clever and convincing portrayal of the role of Grace Barrett, the tavern keeper's daughter. Corliss Giles gave a most finished performance of the part of the young parson.

HARLEM OPERA HOUSE.—George M. Cohan's mixture of farce, comedy, music, and melodrama, *Forty-five Minutes from Broadway*, was the bill here last week. The impression was exceedingly cheerful, and well-nigh unbroken merriment accompanied the action.

Lotta Linthicum invested the role of Mary with a delicate and tender charm and completely captivated her audience with the *Mary Is a Grand Old Name* and *So Long, Mary*, song numbers. She sang to such good purpose that she so reawakened the germs of popular infection that many of her listeners left the theater whistling the airs. Ramsey Wallace as Kid Burns, a pugilistic young man, fairly bubbled with slang and gave an excellent interpretation. Alice Knowland, seen all too seldom in New York, played Mrs. Purdy with that exceptional distinctness that always characterizes her work. Efficient support was given by Harrison Garrett, Leonora Bradley, Roy Gordon and the rest of the cast.

METROPOLIS THEATER.—Ruth Fielding, the leading woman who has replaced Mae Desmond, together with others of Carl Hunt's Yonkers company, are appearing this week in *Woman Against Woman*. Next week *Uncle Tom's Cabin*.

STOCK IN BROOKLYN

Dorothea Howard made her first appearance in Brooklyn as leading woman of Keith's Gotham Theater Stock company in *The Price*, which was offered Nov. 10-12. Miss Howard acquitted herself creditably in the role of Ethel Foscam and is sure to become popular with the patrons of the Gotham.

Members of the Crescent Theater Stock company were seen in a splendid performance of Paul Armstrong's play, *A Romance of the Underworld*.

Paid in Full was revived by the popular members of the Greenpoint Theater Stock company.

After a successful production of *The Time, the Place and the Girl*, members of the Grand Opera House Stock company returned to an old-fashioned melodrama, *How Hearts Are Broken*. Noel Travers and Phyllis Gilmore were seen in the principal roles.

J. LARRY DAVIS.

BROOKLYN STOCK FAVORITES

The accomplishments of Noel Travers, leading man and director of the Grand Opera House Stock company in Brooklyn, will go down in stock history in that borough. The Grand Opera House for the past decade has been a losing proposition, but the very week Mr. Travers took the reins of that organization it has been a success in every way. The popular leading man possesses a remarkable personality, and it is through his sincere efforts that the company has become such a pronounced success. Mr. Travers is still very young and has a striking stage presence. Under his direction a great variety of popular plays have been presented at the Grand Opera House in a most creditable and efficient manner. Mr. Travers was born in Los Angeles, Cal.

Miss Phyllis Gilmore, the leading woman, is one of the most popular young actresses in Brooklyn. As Cora Payton's leading woman she made a high reputation. Her fame has, however, spread far beyond the confines of New York. With Daniel Ryan she played leads in Shakespearean repertoire for two years, and with many other successes scored hits in *The Prince of Fiesco* and *The Runaways*. Miss Gilmore has a charming manner, possesses a musical voice, and incorporates into her roles an intelligent conception and delightful personality. This is her second season at the Grand, where she has won the admiration and support of the patrons in a marked degree.

Miss Irene Douglas, who is the youngest member of the Grand Opera House Stock company, is one of the prettiest young women on the metropolitan stage to-day. She



PRINCIPAL MEMBERS GRAND OPERA HOUSE STOCK IN BROOKLYN.

1. George M. Carleton, Juvenile Man.
2. James A. Harris, Characters.
3. Irene Douglas, Ingenue.
4. NOEL TRAVERS, LEADING MAN AND DIRECTOR.
5. Pearl L. Ford, Second Business.
6. Phyllis Gilmore, Leading Woman.

was born in Indiana, and at a very early age was attracted by the fascination of the footlights. Starting out in small parts in stock, Miss Douglas was playing the lead with a road company in the Proscenium last year and when it came to Brooklyn she was engaged by the Grand Opera House Stock company. She is a great favorite with the Brooklyn people, and thoroughly merits all the success she has attained.

Miss Pearl L. Ford, who joined the Grand Opera House Stock company at the beginning of the present season, brought with her to Brooklyn an international reputation. Her coming to the Grand was a great acquisition and she has already become very popular with the Brooklyn public.

George M. Carleton was already a favorite with Brooklyn players when he joined the Grand Opera House company. He possesses a powerful and well trained voice, is an all-round good actor, and as he is still a youngster a greater future may safely be predicted for him.

James A. Harris was added to the Grand Opera House Stock company this season, and has proved to be a valuable addition. His stage experience covers a wide range. Mr. Harris is an earnest and conscientious actor, and has ingratiated himself into the good graces of the patrons of the Grand by his pleasing personality and efficient portrayal of the parts assigned to him.

NEW MAJESTIC STOCK

Feiber and Shea have put their company in at The Majestic Theater, Erie, Pa., replacing the old Majestic Stock company. When a stock company playing to large audiences because of real merit, is taken out and a new company takes its place in mid-season, the first performance is a critical period because of the comparisons at once made by the old patrons. It may safely be said that the new company of players loses nothing in comparison with the former stock company.

The principals of the new organization, appearing last week in *Green Stockings*, are Lorna Elliott, Robert L. Brown, John Carroll, Lora Rogers, Tom C. Cogle, Edward Crane, Margaret Ralph, Robert Allen, Mennie Williams, Richard Morgan, William Thompson, Austin V. O'Brien. The stage is under the direction of Raymond Cope and Fred K. Lanham.

NEW PAYTON THEATER PLAYERS

The roster of the New Payton Theater, which last week became the property of Frank A. Keeney, who promises great things for Newark, includes many favorites, such as Walter P. Richardson as leading man; Mary Hervey, who made such a good impression last season, as leading woman; Minna Phillips, Frances Young, Marian Swaine, Mabel Harris, Eleanor Miller, Georgia Furman, Joseph W. Girard, Arthur Jarrett, Cora Payton, Les Sterrett, Robert Livingston, S. E. Fried, Alexander Kearney, Cyphers Weaver, Douglas Dumbell, Ralph Taylor, James Cullen, William Reiss, Andy Hollier, George Cowan, Harold Moffatt, William Hensler.

DENVER WINTER STOCK OPENS

A theatrical event long awaited in Denver was the opening of the Denham Theater, which occurred Nov. 8 with the *Ward-Holman* Stock company, headed by Eva Lang and Carl Anthony in *The Widow's Might*. Standing room was sold, but hundreds failed to get in. Members of the Denver Press Club were guests of the management. The company was well received, and the brisk advance sale promises that Denver will like Winter stock no less than the Summer organizations. The theater is beautifully finished in blue and gold, and embodies the latest in arrangement, heating, lighting, and ventilation. White marble stairways lead from right and left of the foyer to the balconies.

STORK-BROWNELL COMPANY

The Stork-Brownell Stock company, at the Orpheum, Newark, N. J., pleased patrons with a splendidly rendered musical comedy during last week. Mabel Brownell gave a capital performance of *Yvonne Sherry* and surprised with some very clever dancing. Clifford Stork was excellent as Edward Sherry. Mabelle Estelle, a favorite, joined the company and was delightful. She was ably assisted by Joseph Brownell. Fred Frear, remembered for his work in Olympic Park, was especially engaged and



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scored. Gilberta Faust and Charlotte Wade
 Daniel added much to their credit. Romance
 of the Underworld is this week's bill.

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The completion of a quarter century in
 the theatrical world by S. E. Poli was cele-
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 Nov. 12, with a banquet at which over five
 hundred were present, including prominent
 men. The event was to com-
 memorate the rise of Mr. Poli in the busi-
 ness world and the expansion of the field
 in which he has become a magnate. He
 now has theaters in five cities, and his con-
 trol has grown from a museum, started in
 New Haven, to manager of a score of the-
 aters in leading cities of the East. Mr. Poli
 was presented with a silver tablet, which
 was designed and cast for the occasion.
 The presentation speech was made by Gov-
 ernor Hiram B. Baldwin, of Connecticut, on
 behalf of the citizens of New Haven, who
 had invited Mr. Poli to be present as the
 guest of honor. The unique feature of the
 event was the presence at the guest table
 of the following mayors:

Mayor Dennison of Springfield, Mass.; Mayor
 Preston of Baltimore, Md.; Mayor Wright of
 Worcester, Mass.; Mayor Cheney of Hartford,
 Conn.; Mayor Wilson of Bridgeport; Mayor
 Reeves of Waterbury; Mayor Donovan of Meri-
 den, and Mayor Rice.

WASHINGTON PLAYERS

The Washington Players offered The House
 Next Door last week at the Washington
 Theater, Detroit, Mich., with Charles Abbe
 in the part of Sir John. Local critics spoke
 very favorably of the presentation of the
 play and particularly of Mr. Abbe's acting.
 The presentation of The House Next Door
 is the beginning of the new policy adopted
 by the management of the Washington to
 produce plays new to Detroit.

MOROSCO PLAYERS

Los Angeles had its first introduction
 recently of The Boss. It was given by
 the Morosco players and proved to be one
 of the best and most liked plays which
 the company has attempted. In the part
 of Michael H. Regan, the boss, Forrest
 Stanley did probably the best artistic work
 of his career. Second only to his responsi-
 bilities were those of Frances Slosson, the
 new leading woman, who was excellent.
 Others in the cast were: Harrison Hunter,
 Charles Ruggles, and a worthy new mem-
 ber of the company, Jack Belgrave.

THE BISBEE PLAYERS

The Majestic Stock, Erie, Pa., has been
 replaced by a new company under Felber
 and Shea. Neal Harper, who, as editor of
 The Majestic News, gave readers such an
 entertaining sheet of gossip, has become the
 new manager of the outgoing company,
 which has had several good offers of the-
 aters presented and is quite likely to be
 permanently settled by the first of the
 new year. The company in future will
 be known as The Bisbee Players.

POPULAR STOCK PEOPLE MARRY

Miss Pauline LeRoy, for many years a
 popular stock actress and now a member
 of the Francis Bayles Players at Richmond,
 Ind., and Dave Hellman, business manager
 of the same company, were married Satur-
 day night Nov. 8, after the performance.
 Miss LeRoy has many friends in the
 theatrical business, while Mr. Hellman is
 one of the best known agents and managers
 in the business. The marriage was per-
 formed in Miss LeRoy's apartments.

AUTHORESS OF "INCOG" DIES

Mrs. Romualdo Pacheco, widow of a
 Governor of California, and author of suc-
 cessful plays and novels, died in San Fran-
 cisco suddenly Nov. 5. She was seventy-
 one years old. Among her productions
 were Incog, Narcissus, A Modern Don
 Quixote, The two Johnnies and others. Her
 daughter, Mrs. W. S. Tevis, is one of the
 wealthiest residents of California, and the
 mother of the famous Tevis twins, Gordon
 and Landis.

PROSPECT THEATER

The white-slave play, Little Lost Sister,
 dramatized by E. E. Rose from the book
 which Virginia Brooks made famous, is
 this week's offering at the Prospect Theater,
 New York. Miss Brooks, who has long
 been known as one of the world's greatest
 woman vice fighters, is in private life Mrs.
 Chas. S. Washburne, wife of a Chicago
 newspaper reporter.

PAULINE FREDERICK'S ILLNESS

Pauline Frederick, playing Potiphar's
 Wife in Joseph and His Brethren in Mont-
 real last week, was taken ill with ptomaine
 poisoning and collapsed in her dressing-
 room. A doctor promptly attended her,
 however, and the following night she was
 able to resume her part.

"RACHEL" PREMIERE

The first performance of Rachel, the play
 in which Mr. F. C. Whitney is featuring
 Madame Kalisch, will take place at Provi-
 dence to-morrow.

NANCE O'NEIL CLOSES

Nance O'Neil closes her four weeks' en-
 gagement at the Broadway, Springfield,
 Mass., with her appearance this week in
 The Fires of St. John.

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1879-1914

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At the Walnut the current attraction is The Old Homestead. J. SOLIS-COMW, JR.

DON W. CARLTON.

Little Women. Alfred Clark, also formerly of the Castle, is with James K. Hackett. Both were pupils of Clayton Glibert at the Conservatory.

At the Burbank Nov. 2-3 The Quaker G

the current week's headliner.

ri. advance, on Peter Pan.

At the American the stock co. gave The B last week with the same co. in Sherlock Hol week of Nov. 16. J. RINGWAL

THE MASON.

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BROOKLYN

Brooklyn Sees "The Conspiracy"—Cheaper Seats at the Gaiety

The Conspiracy made its first Brooklyn appearance at the Montauk Theater Nov. 10-15, with John Emerson in the principal role. Mr. Emerson's portrayal of Clavering was pleasing, as was the work of Junius Perse and Mary Keener. The next attraction will be Richard Carle and Hattie Williams in The Doll Girl. Years of Discretion, with its splendid cast, delighted audiences at Teller's Broadway Theater. The work of Edna Shannon and Herbert Keiser brought forth the hearty approval of the patrons of that playhouse.

The Five Frankforters was last week's offering at the Majestic Theater. The portrayal of the master by Mathilde Cottrell was an artistic triumph.

Next came back to Brooklyn again, and pulled the strings with unusual effect at the De Kalb Theater, Molly Pearson was practically the only survivor of the original cast.

David's Melodrama, featuring Herman Timberg, secured to be an excellent attraction for the Gaiety Theater. The prices at the Gaiety have been cut practically in half. The best seats are now selling at 50 cents. This action is due to the fact that the other theaters in the Eastern District have made reductions in their prices.

J. LAMOR DRUG.

JERSEY CITY

Bought and Paid For at the Majestic Theater Nov. 10-15 drew big patronage. Herman Timberg in David's Melodrama Nov. 17-22. The Warning Nov. 24-29.

The Academy of Music Stock co. appears to excellent advantage in The New Minister Nov. 10-15 in large business. Princess of Patches Nov. 17-22. Billy the Bootblack Nov. 24-29.

Business at the Orpheum Theater is immense, but the bill offered Nov. 10-15 was only fair.

Severus De Dora and his new stock co. opened at the Gaiety Theater, Hoboken, Nov. 10, presenting kindling to large business. The play was well received. The Price Nov. 17-22.

Miss Kennedy and the Liberty Girls were at the Empire Theater, Hoboken, Nov. 10-15 in very large business. Youth, Beauty and Pity Nov. 17-22.

A splendid marriage, with Dorothy Richmond and Wallace Worley in the cast, is the headliner at the Hudson Theater, Union Hill, Nov. 10-15 to great business.

Woman Against Woman was the play put on at the Broadway Theater, Bayonne, Nov. 10-15 to fair business for the popular stock co.

WALTER C. BARNES.

SYRACUSE

Noland B. Molinoux's play, The Man Inside, was presented at the Empire Nov. 8-9 by an excellent co., and with the Belasco realization to good business. The Old Homestead returned Nov. 10-15 and attracted well. Damaged Goods followed Nov. 15-16.

Alma Lloyd and a vaudeville bill headed by Frank Fawcett drew a large house at the Western Nov. 8. The Modern Idea Nov. 15, 16.

October 2nd showed large houses at the Hamilton Nov. 8-9. The American Renaissance followed Nov. 10-15. Mand Miller Nov. 15-16.

A popular bill drew well at the Grand Nov. 10-15.

Scullman's Indoor Circus under the auspices of the local bill attracted good crowds to the Arena Nov. 10-15.

Inez Plummer, daughter of Manager Charles H. Plummer, of the Grand, returned Paul Dickey in The Come Back Nov. 8. R. A. HINDMAN.

BIRMINGHAM

Primrose and Docketader was the attraction at the Jefferson Nov. 15 and as this was the date for the football championship of the South a capacity house composed largely of the football boys attended on mass.

The Shepherd of the Hills played to a splendid business at the Lyric Nov. 10.

Now Stahl will be seen at the Jefferson Oct. 20 in Maggie Peoper.

At the Orpheum during week of Nov. 10 good vaudeville.

Al. Baker's Boys and Girls at the Best proved a good drawing card.

Gertrude Hoffman, who really made her start in Birmingham when she was a member of the Blum Musical Stock co. with Otto Harlan, Mary Marble, Sam Chin, and others, will be greeted by a large number of her old friends and admirers when she appears at the Jefferson Nov. 21.

Little Women will be the Thanksgiving week attraction at the Jefferson.

The Green Two played to big business this week with the slight production of His Neighbor's Wife, Lily Langtry in the leading role.

It is now definitely stated that the Lyric will open its doors Dec. 1, as the work in the interior is rapidly nearing completion. Unquestionably this will be one of the handsomest vaudeville theaters in the country.

Prominent actors and actresses, both on the stage and in the photoplay, have been asked to contribute dolls for the annual doll bazaar given in this city to raise funds for the Children's Free Hospital, and many have already responded.

The first dolls came from Howard Thurston, who is a member of and constant contributor to this association.

The Amuse-U had splendid vaudeville last week.

JAMES ROWEN DUNMAN.

ALBANY

At Harmanus Bleeker Hall Nov. 10-12 The Modern Idea, by Ruth Mitchell. Within the Law interested large houses Nov. 13-15. The Whip Nov. 17-22.

Blonde, a novel comedy, presented by Jesse Lasky, was the headliner at Proctor's Nov. 10-15, with its music and dances. It proved highly entertaining.

At the Albany Grand a splendid vaudeville bill was offered to its many patrons.

The Hamilton for week of Nov. 10-15 had two good bills. The Girls from Starland with some new ideas in burlesque, played the national and the Albany College Girls Nov. 13-15 closed the week to packed houses.

Maxwell Bonnin and co., Bartell, ventriloquist; Della Conroy and co., and Gordon and Marx proved good drawing cards at the Colonial week of Nov. 10-15.

The Metropolitan Grand Opera co. in Toccata at the Albany Grand Nov. 18.

GUNNAR W. HANSEN.

SCRANTON

The Spring Maid was the attraction at the Lyceum Nov. 7 to excellent business. Sousa and

his band Nov. 8, with matinee, delighted good business. The Tropic Liar, comic opera, by Harry L. Tyler, of Corning, N. Y., to be given by employees of the I. O. O. F. of the World, and for their benefit, Nov. 14, 15. The Last Days of Pompeii Nov. 17-22.

Lois, the Mystic headed an excellent bill at the Poli week of Nov. 10 to big business.

May Howard and her Girls of All Nations were at the Star week of Nov. 10 to good business. The Mirth Makers Nov. 17-22.

Thomas H. Ripart and Salise H. Kaiser gave a musical for the College Club at the Y. M. C. auditorium Nov. 10 to an excellent house.

John H. Decker, manager of the Poli; Hon. W. L. Connell, ex-mayor of Scranton; A. L. Connell and son, Edwin; H. G. Dunham, Charles Rothermel and representatives of the Scranton newspapers attended the silver jubilee at New Haven, Conn., Nov. 10.

C. B. DUNMAN.

WILKES-BARRE

Grand Opera House (D. M. Cauffman, manager) Sousa's Band delighted two large audiences Nov. 7. The Spring Maid played at two performances Nov. 8. Pavlova co. were enthusiastically received Nov. 12. Maude Muller Nov. 19, 20. The Misleading Lady Nov. 21, 22. The Last Days of Pompeii in motion pictures Nov. 24-26. The Innocent Sinner Nov. 27.

G. A. O'NEILL.

FALL RIVER

at the Savor the Maller-Denison Players presented in the Bishop's Carriage Nov. 10-15. Hollister Pratt, the new leading man, made his first appearance. Lilian Nicholson, made her first appearance with the co. also. The production was given an elaborate stage setting. The scenery by the new artist, Vincent de Vita, was above the average, while the performance under the direction of the new director, J. Francis Kirke, was one of the best yet given by the co. With the advent of new members in the co., and a new home manager, the Maller-Denison co. will continue on the high road to prosperity, as they are deserving of the best of success. Excellent attendance. The Turning Point Nov. 17-22.

The Bayliss-Hicks Players at the Bijou offered their patrons Nov. 10-15 The Two Orphans, with Corinne Cantwell as Louise. Miss Cantwell gave an unusually good performance of the part. Victor Browne, late of the Academy of Music Stock, New York city, made his first appearance as leading man with the co. Nov. 10, and made a strong impression. Mr. Browne's work was very even, and he no doubt will become as popular with the patrons as Homer Aichey. His engagement with the co. Nov. 8. The Charity Ball Nov. 17-22.

W. F. GUN.

RICHMOND

Gertrude Hoffman and China Ling Foo Nov. 8 at the Academy drew big house. Maude Adams in Peter Pan Nov. 7, 8 to capacity and Sam-Har Nov. 10-12 to capacity. May Irwin in Widow by Proxy Nov. 15. George Arliss in Distant Nov. 17-19.

The Road to Yesterday Nov. 17-22.

The Loric for week of Nov. 10-15 had Belle Baker as headliner.

Colonial week of Nov. 10-15 had good vaudeville.

Empire continues with moving pictures and business is fair.

W. G. NEAL.

LOUISVILLE

Mabel and Edith Tallaferra in Young Widows at Macaulay's Theater, Nov. 10-15. The supporting co. assists the young stars in making the play thoroughly enjoyable. Business excellent. Donald Robertson and his players finished the week at Macaulay's in repertory embracing Mollie's T. L. Road Ladies. The Her and Carlo Golden's A Curious Accident.

Las Miserables in moving pictures drew very large houses at the Shubert Masonic Theater week Nov. 10.

The Yarns, a twentieth century play, was the offering at the Gaiety Theater Nov. 9-15, drawing good houses.

The Bowery Burlesquers at the New Buckingham Theater proved a strong attraction week ending Nov. 15.

B. Keith's high-class vaudeville house had a big bill and big business Nov. 10-15.

Presley L. Hamilton and Alfred Macaulay Pope, of the business force at Macaulay's Theater, are among the most popular of the theatrical men of the South.

The Tallaferra girls are great favorites here, both were in the original cast of Mrs. Wixes of the Cabbage Patch, which had its initial performance here at the home of Alice Hagan Rice and made many friends during the time spent here rehearsing the play, which was and still is so successful.

Plans for the big May Festival are maturing rapidly. A competent committee will engage the professional artists and only people of the highest ability will be considered.

Colonel William H. McFerrit, formerly manager of the once famous McFerrit Stock co. of Louisville, was the successful candidate for city auditor at the recent election. Larus McFerrit, his son, is treasurer at Keith's, and one of his daughters is on the road in A Fool There Was.

Corinne Sales, of Dooley and Sales, appearing week Nov. 10-15 at Keith's, is a Louisville girl. She was warmly received by her home people.

CHARLES D. OLAKEN.

IOWA FALLS

Rosie Gray and Louise Allen are the top-liners on the new cabaret programmes at the Princess Theater in Des Moines.

The Yankee Robinson Shows, under the management of Fred Buchanan, have closed the season in the South and returned last week to Winter quarters in Grand Rapids.

William Macaulay, who is playing the leading role in the Western Fine Feathers co., received a hearty reception from old friends in Iowa. Mr. Macaulay, having been a favorite with Iowa audiences for several years.

O. J. Deitz, who was identified with the Lyman Twins and their attraction for several years, and later was ahead of Modern Eve, is now in advance of The Divorce Question.

The Civic Improvement League, of Cedar Falls, composed of women, will present a committee to censorize the films showing in the moving picture houses in that city.

Will H. Conley, until recently comedian with a musical stock co. at the Princess in Des Moines, has come to the vaudeville, and will play the R. and C. time.

E. C. Rockwell, who has been manager of the Primrose Thief co., has closed and gone to Chicago.

FRANK R. FORTMAN.

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Oregonian, Sept. 1, 1913. Mr. Woodruff is imitable in the role of Nat Duncan. His characterization of the alternating elements of honor and love of money is flawless. His stage presence and the atmosphere of youth he emanates are delightful.

Kindling, Telegram, Sept. 8, 1913. Mr. Hall as Heine Schultz, broad and bulky, looks like an ideal store-dancer. His performance is easily superior to that of the actor who played the part in Miss Ellington's company. Mr. Hall sustains the character throughout.

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BUFFALO

The Poor Little Rich Girl at the Star Nov. 10-15; charmed little audiences. Nov. 17. The Ghost Breaker.

The Whip at the Tuck did extraordinary business Nov. 10-15. Nov. 17, Eliza Jinks.

The Newwiveds and Their Baby attracted large audiences at the Majestic Nov. 10-15. Nov. 17. Rebecca at Sunbrook Farm.

Nov. 10-15 Marie Dressler headed the bill at Shea's.

At the Lyric Nov. 10-15 the acts offered were unusually entertaining.

The Fay Foster Twentieth Century Burlesquers Nov. 10-15 furnished many laughs. Large houses.

Sam Howe and Florence Bennett lead the Fun-makers at the Lafayette Theater Nov. 10-15. Large houses.

J. W. HARRIS.

DES MOINES

Baby Mine at the Borchel pleased large audiences at the return engagement Nov. 18. Broadway Jones played to capacity houses for three performances Nov. 9, 10.

Cabaret performances at the Princess is quite the most popular form of amusement in Des Moines.

The Girls and the Joker held the honor position at the Empress for first half of week of Nov. 9.

William Conley, late of the Princess Musical co., will be welcomed back on his vaudeville appearance at the Empress.

Robert and Getchell announce Billie Burke as one of their late bookings at the Borchel; also Adele for the early Winter.

Empress has usual good bill of vaudeville this week.

A. KAHN.

LINCOLN

The Oliver had another busy week with Little Women Nov. 10-12. Lilian Russell Nov. 13. Loran Howe's Pictures Nov. 14, 15.

A double headline bill in the Orpheum's offering Nov. 15-18 with the Twelve Graces Girls and Jack Kennedy and co. occupying the top position.

The Loric presented an excellent programme Nov. 10-12 including the Jean King Quartette, Mills and Moulton, and pictures to the usual capacity business. The Four Valders All Leslie Hanson, and pictures was the offering Nov. 13-15.

VICTOR E. FRANK.

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CINCINNATI

The biggest business done here this season was during week of Nov. 8, when Richard Bennett in *Damaged Goods* and Joseph Hunter in *When Dreams Come True* played to packed houses at the Grand. Edmund Brown in *The Master Mind* opened Nov. 10, but on account of the mediocre quality of the play, it proved unequal to the \$2 rate, and business was not good for the week. A double bill, *The Younger Generation* and *Martha Graham* in *Half An Hour*, followed Nov. 17, and *Milestones* Nov. 24. McIntyre and Heath in *The Ham Tree* played a week at the Lyric, closing Nov. 5 to good business. Helen Ware in *Within the Law* followed Nov. 16. The Orpheum Players presented *The Fortune Hunter* week of Nov. 9. A woman's way week of Nov. 10. Marie Lord, at Keith's, opening Nov. 10 instead of Nov. 9, as she did not reach town in time. Eleanor Montell in *The Butterfly on the Wheel* played good business at the Walnut week of Nov. 9, followed by *The Confession* Nov. 16. The North Players offered *The Burial* and *The Lady* Nov. 16. Burlesque business in Cincinnati is unusually good with three houses running. The show at the New Gaiety week of Nov. 9 was *The Columbia Burlesquers*, at the Standard Union *Sam's* and *The Olympic Burlesque Girls*, followed Nov. 16 by Robinson Orson Girls. JOHN HARRIS PABONA.

INDIANAPOLIS

The street car strike which lasted a week affected business at the theaters, and to such an extent that Little Women, which came for five days at the Shubert Murat Nov. 4-8, closed after three performances. The co. laid off here for the balance of the week. Eva Cassidy and her vaudeville co. followed Nov. 11-15, and created the usual stir among her admirers. Her co., however, was hardly up to the average of the vaudeville seen from week to week. Captain Scott Pictures Nov. 17-20 (return). Blanche King in *When Claudia Meets Sam's* followed Nov. 21-24. *Marlowe* Nov. 24-26. Fine Feathers drew well, but would probably have done a very large business had it not been for the street car strike. Donald Robertson and Drama Players in *The Learned Ladies* came to the Lyric, and *The Mirror* Nov. 10-12, received the highest praise from the local critics, but, unfortunately, only a fair attendance from the theatergoers, who missed an intellectual treat worthy of large audiences. *Excuse Me* Nov. 17-19 (return). *Fishie O'Hare* in *Is Old Dain* Nov. 20-22. *The Garden of Allah* Nov. 24-26. The Common Law, on its return to the Lyric, attracted two capacity audiences Nov. 10-13. *Prockles* followed. At Keith's, *Lezzy*, *Taina*, and *Bessie* headed the bill in an unusual act of magic, much above the ordinary, which was enjoyed and well received. The Colonial, at Illinois and New York streets, which was devoted to stock last season, closed its doors for the first time this season as a vaudeville and picture house Nov. 10, under the management of John J. Ryan, of the Syndicate Theater Co., with Ed. P. Daly as local manager. The same co. had the house two years ago, but closed of differences over a change. The bill included *Wintemessa* and *Cameroon*, George S. O'Farrell, Leche and Wolfe, and pictures of Mrs. Fiske in *Tom*, which were seen here for the first time. There are three performances daily. Margaret Frazar, of *The Little Women* co., at the Murat last week, was the guest of Mr. and Mrs. Charles R. Williams during the engagement of the co. here. PAUL KIRKWOOD.

SAN FRANCISCO

Henry Miller at the Columbia in *The Rainbow* ended Nov. 16. He has been a successful engagement. Julian Hittins returned Nov. 17. The Alhambra offered *Madame X* Nov. 10. Business good. *Man and Superman* followed. The Court had *The Chocolate Soldier* week ending Nov. 16. It pleased as ever. The Merry Countess this week. The Gaiety is still running *Candy Shop*. The Savoy is still running *Captain Scott's Pictures*. Fred Belasco, manager of the Alhambra, applied for a commission as a special police officer. On the request of Commissioner Cook this was granted. Belasco said he had no special reason for the request. "I just want it on general principles in case of trouble at the theater," he said. The second recital of the S. F. Symphony Orchestra, under Professor Hadley, gave the audience much pleasure (feature Nov. 7) at the Court; *Madame Shumann-Hotak* pleased. A. T. BARNETT.

DECATUR, ILL.

Lina Abernethy in *The Red Canary* gave Decatur music lovers a treat Nov. 8. *The Last Days of Pompeii* (moving pictures) Nov. 9-12. The Empress Theater continues to play to good business. Out of town capital is building a \$6,000 moving picture theater in the West End. Decatur is going moving picture mad. The Gebhart-Block Picture Show is enlarging their theater to double its capacity. This house has proved a "gold mine" to the management; this will be the second time the capacity has been obtained. A. Stiefried has not in an extensive organ in the Bijou Picture House. FRED S. SWINE.

ELGIN, ILL.

The Tenderfoot, with Grace Thurston and Harry Shannon, came Nov. 8-9 and pleased the usually good crowds at the Grand. The

Grand vaudeville bill first half of this week was excellent. Good business at all performances. I should worry (tabled) Nov. 13-15, was presented by the Interstate Production co. and pleased. The managers of the Temple, Orpheum, and the Star report satisfactory business with moving pictures. A visit to the Coliseum Roller Rink Nov. 10 revealed much interest in being taken in that sport. W. A. ATKINS.

CALGARY

Margaret Anglin in *As You Like It*. The Taming of the Shrew, and Twelfth Night played very large and delighted audiences Nov. 5-8. Orpheum vaudeville Nov. 8-9. The Calgary Symphony Orchestra gave its first concert Nov. 10. What Happened to Mary? Nov. 11-12. The Empire had a pleasing bill of *Pantagruel* vaudeville Nov. 3-5. Good business. The Lyric reopened Nov. 6 with a combination of motion pictures and Sullivan and Consideine vaudeville. The house has been completely re-seated and redecorated, an excellent ventilation system installed, and a very attractive lobby built. While the house is not so elaborate as the Sherman Grand, it is now the coolest in the city. Very large business has been the rule since the reopening, and if the standard keeps up to the opening bill Mr. Sherman's venture is bound to prove profitable. Miss Anglin played to close on to \$6,000 in her three nights' engagement here, and will do as well in Edmonton, the house being sold out for the opening performance. This is proof that there is money in the country for first-class attractions. A great deal has been printed recently to the effect that Canadians are prejudiced against American attractions; or, as it is expressed, New York domination in their theatrical affairs and that they are yearning for English cos. This may or may not be the case in the East, but certainly it is not so in Western Canada, which is peopled largely by Americans. Western Canada will support and support well any good attraction sent it whether English or American, as has been shown to the satisfaction of nearly every worthy attraction which has visited here. The only exceptions being when they have unfortunately been here during the very warm summer months when business is naturally lighter. Musical comedy seems to be the most popular form of entertainment throughout this territory, but it must be good. GEORGE FARMER.

EDMONTON

At the Empire Theater Taylor Granville and Laura Pierpont, supported by a co. of thirteen, were featured in a gripping playlet called *The System*, and scored big Nov. 8-9. Burdella Patterson, who closed the bill in artistic poses, met with a cordial reception. Margaret Anglin and co. in *Twelfth Night*, *As You Like It*, and *The Taming of the Shrew* Nov. 8-9 played to packed houses. Pantagruel had Bothwell Browne's *Dance Review*, in which Monsieur Albert and Miss Gilda and eight comedy girls figured, and the Six Musical Spillies, colored instrumentalists, were featured the week of Nov. 8, playing to big business. The Call of the North at the Lyric with its locale 600 miles north of Edmonton, scored week of Nov. 8. Edward Hearn and Grace Aylmerworth handled the leading parts, members of the Permanent Players giving good support. The Palmatrix Sisters' Concert Orchestra at the Orpheum was cordially received Nov. 3, 4 on its first appearance here. The five young women, formerly of New York, are now residents of Edmonton. At the Bijou John Hanna, manager, announces that he has canceled the vaudeville bookings of the Canadian Provincial Circuit, as the acts sent to Edmonton did not come up to requirements. Taylor Granville announces that five acts here will be the central figures in his next sketch. Charles L. Gill, manager of the Pantagruel Theater, entertained 200 members of the Edmonton Ad Club and their ladies at a performance in his house the night of Nov. 14. Madame Anna, vocalist, pleased large audiences at the Empress Theater the week of Nov. 8. George Hammond, Cuban baritone, is singing at the Bijou Theater. AUGUST WOLF.

MONTREAL

Harry Warner in *The Ghost Breaker* was the attraction at His Majesty's Nov. 10-12. The play is beautifully staged and acted by a capable co., but it is a pity to see such an excellent actor as Mr. Warner wasting his time on anything so utterly trivial and insignificant. Grand opera season opened Nov. 17 for eight weeks. Lady Constance Stewart Richardson and her co. opened at the Princess Nov. 10. Mile. Polaire gave a striking realistic performance in *Le Visiteur*—a one-act thriller—and there were a number of other vaudeville turns which allied out the bill. Nov. 17-22. Huntly Falls the Stripes. L'Exile is the bill by the French stock at the National. Marta Leo and co. in *Porcelains*, a Dresden China posing act, is the headliner at the Orpheum. Victor Moore in *Change Your Act* also scored a hit. There are a number of other good acts. The Imperial Opera co. in selections from grand opera are the feature at the Francais. The Basque Quartette are doing well at the Grand. The Buchanans in a bright musical sketch are the feature at the Imperial. At the Gaiety the Star and Garter show proves attractive. It is bright and funereal and above the average. W. A. TARMAN.

SAN DIEGO

The Climbers was given at the Spreckels Nov. 1 by the Rock and Basin Club for the benefit of the Helping Hand; prominent in the cast were Mrs. Lyman J. Gage, Mrs. Virginia Church, and John Lane Connor. Kitty Gordon in *The Buchanan* was the attraction billed for the Spreckels Nov. 3, but failed to appear owing to the closing of the co. in Los Angeles. The Shepherd of the Hills at the Spreckels Nov. 4, 5 pleased good houses. The Count of Luxembourg Nov. 6, 7 is the first musical comedy of the season at the Spreckels, and was followed by William Faversham in *Julius Caesar* Nov. 10, 11. The Lyric Stock co. repeated *The Deep Purple* for the week of Nov. 2 to splendid houses. The Empress had Harry Hearn's *Seven Whistles* for the feature act week of Nov. 3. At the Savoy the Four Marx Brothers and co. headed a good bill for week of Nov. 3. The Iola had *Les Miserables* week of Nov. 3. James O'Neill in *Monte Cristo* followed. MARIE DE BRAU CHAPMAN.

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PITTSBURGH

The Alvin had Fanny's First Play week of Nov. 10 and drew fairly good houses. Julia Dean in *Har Oud Money* followed. The Pitt Players were seen to advantage at the Pitt Nov. 10-12 in *The Lady from Okla-homa*. Mary Hall played the title-role in her usual good style, and the role of the senator was in the capable hands of Robert Gleicher. Dorothy West (the new ingenue), Mrs. Hial Norah Landon, William Bonelli, Mrs. Gladys Milnes was the attraction at the Alvin Nov. 10-12. Years of Discretion Nov. 17-22. The Follies is underlined. The Davis Players gave an admirable presentation of *The Man of the Hour* week of Nov. 10 at the Duquesne, with Thurston Hall in the title-role, in which he scored heavily. The entire co. was well cast. Gloomy Fanny, a new comedy by Allan Davis and presented a new first time on any stage week of Nov. 17. Gus Edwards's *Four Nerves* was the headliner of a good bill at the Grand 10-12. Neptune's Garden was the headliner week Nov. 17. Thurston played and married good houses at the Lyric Nov. 10-12. Three of his important features of entertainment were *The Shadow People*, *A Chinese Mystery*, and *The Peking Palace*. The Hooey followed. The Littlest Rebel will be the offering Thanksgiving week, and *The Coast of Living*. The Newbywood, *One Day*, and *The Little Sister* are bookings up to New Year's week. Dr. L. R. Gilhe, of the University of Pittsburgh, has been made president of the Pittsburgh Center of the Drama League of America, which has just been formally organized here. For the next two weeks *The Last Days of Pompeii* in photography has been drawing good crowds at the Liberty. The Dreamland Burlesquers drew largely at the Gaiety Nov. 10-12 and Billy Watson's *Big Show* followed. DAN J. PACKING.

OTTAWA

At the Russell Maurice Krohn and his co. of Yiddish Players Nov. 8 in *Be Honest*. The Dream Maiden Nov. 14, 15. Madame Polaire in *Le Visiteur*. Lady Constance Stewart Richardson and classic dancers in *Before Dawn* Nov. 17, 18. The following are still in the Dominion at each performance Nov. 10-12. Ethel Rivers and co. Hopkins and Artell. Howard's Pantomime. Jean Roberts. Walter Van Brunt. Hampton and Clifton De Lisle, and pictures. J. H. DU HA.

SPRINGFIELD, ILL.

Scott South Pole Pictures finished their engagement here Nov. 8. *Man and Superman* Nov. 10 to the largest business for house has done in years. *When Dreams Come True* Nov. 11, 12 pleased satisfactory houses. Interesting bill of vaudeville at the Alhambra for week of Nov. 2. Fairly interesting bill of vaudeville at the Gaiety for week of Nov. 9. Entire Stock co. presented *The Two Yarns* a comedy burlesque, at the Empire for week Nov. 8. Play was satisfactory to fair houses. Oriah and Ernie Sisters were added attraction. The tremendous business being done by the Grand picture house is easily seen here when one sees the high-grade extensive show of the General Film Co. that are being shown here. The Savoy showed the great picture, *Last Days of Pompeii*, Nov. 9-9, to very good houses. Pictures were interesting. Business good at the Lyric, Vaudeville, Capitol, and Royal. Fair business at Casino, Grand, Amuse U. and the Family. The local lodge of Elks will give their annual state dinner and entertainment here next week at their club rooms. Prominent officers throughout the State will attend this party. ELIAS L. TOMPKINS.

PORTLAND, ORE.

Nov. 2-4 musical comedy hit. The Girl from Mamma appeared at the Lyric. Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. *Man and Superman* Nov. 10. *When Dreams Come True* Nov. 11. The Lyric Theater in Young Winston Nov. 17, 18. The Billy Long Stock co. in *Out-Back-Back*. Wallingford played to capacity houses Nov. 8, 9. *Man and Superman* Nov. 10-12. Little Miss Mix-Up pleased good houses at the Lyric Nov. 10-12. The Lyric Nov. 10-12. J. A. LUTHER.

CHATTANOOGA

Fi-Fi, of the Toy Shop, with local talent, played good business at the Bijou Theater Nov. 8. Fine Feathers Nov. 11. The Lyric Theater in Young Winston Nov. 17, 18. The Billy Long Stock co. in *Out-Back-Back*. Wallingford played to capacity houses Nov. 8, 9. *Man and Superman* Nov. 10-12. Little Miss Mix-Up pleased good houses at the Lyric Nov. 10-12. The Lyric Nov. 10-12. J. A. LUTHER.

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Gott): Albany 17-23.
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Florida 3.
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Alston): Dallas, Tex., 15,
Moline 14, St. Paul, Minn.,
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roose 23, Vicksburg, Miss. 24,
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21, Chattanooga 24, St.
Gadsden 24, Dec. 1, As-
hland 2, Tallahassee 2.
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25, Pittsford 24, Hartford 25,
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20, New Haven Dec. 1-3.
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17-23, 24, Union 17, San Francisco
17-23, 24, San Francisco 17-23,
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Liverpool Dec. 1, Stoughton
Dec. 1.
YEAHS of History 25, (Part
Belmont): Pittsburgh 17-23,
Cleveland 24-29.
YOUNGER Generation (Chas.
Frooman): Phila. 17-23,
Caco, 24-Dec. 3.
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nos in the first issue of each
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Lighthouse, Ind., 17-23.
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Richville, Mo. 17-23.
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Chauncey): Lighthouse, Pa.,
17-23.
CORNBELL, Price (W. E. Con-
nell): Vandervort, Pa. 17-
23, Kittanning 24-30, Carver-
ton Dec. 1-4.
DALE (L. A. Marie): Frank-
lin, Pa. 17-24.
REICHARDT, Oliver: Seattle
Ford, Wash. Oct. 17-19, Mc-
Bathford 20-23.
Ewing, Gertrude (W. H.
Smith): Corcoran, Tex., 17-
23.
FERGUSON Bros.: Grandville,
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nac, Mex. 17-19, Mexico 20-23.
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pers: Martinsburg, W. Va.,
17-23.
KIMBLE, Gladys: Amherst,
Mass. 17-22.
LA ROY (Harry La Roy):
Olen Juan, W. Va. 17-22.
LONG, Frank E. (Frank E.
Long): Lancaster, Wis. 17-
23, Watervliet 24-26.
LYNN, Jack: Greenville, S. C.,
17-23.
MAHER, Phil: Sanavilla, O.,
17-22, Findlay 17-23.
MARKS, May (Phil): London,
N.Y. 17-23, Galt 22,
22, Hamilton 24-25.
MYAKLE-Harder: Charleston,
W. Va., 17-23, Cumberland,
Md. 24-25.
POCKLISSE (Willis Fisher):
Dedwille, N. Y. 17-19, Mc-
chanicville 24-25, New-
hanna, Pa. Dec. 1-3.
ROBBINS, Ollie and Eugene:
Worthington, Mich., 17-19,
19, 20, 21, 22, 23, 24, 25, 26,
27, 28, 29, 30, 31, 32, 33,
20, Laverne Dec. 1-3.
TEMPER Dramatic (J. E.
Temper): Fortuna, Pa., 17-
23.
WITNEY: Traverse City,
Mich. 17-22.
WINNINGS, Frank, Victor

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AGENTS
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the; Oshkosh, Wis., 17-22.
Ashtabula, 24-30. Shobyan
Ind., 1-7.
WINNINGER Players (John
D. Wainwright): Antigo, Wis.,
17-22. Wausau, 24-30. Ste-
vens Point, Dec. 1-6.
WRIGHT-Hall-Marguerite Play-
ers: Brownsville, Mo., 19. Tur-
tle, Okla., 20. Mt. View, 22.
Guthrie, 24. Hahart, 26. Rocky
28. Correll, 27. Snyder, 28.
Hendrick, 29.

OPERA AND MUSIC

ABERNATHY, Lena (Mackay
Production Co.): Louisville
17-19. Columbus, 20-22.
ALLEN (New Era Producing
Co.): N.Y.C. Aug. 25-Indef.
ALL ABOUT (Low Fields): St.
Louis, 18-22.
AMERICA (Meyers, Shubert):
N.Y.C. Aug. 25-Indef.
BRIAN, (Meyers, Shubert):
N.Y.C. Sept. 23-Indef.
BROADWAY Honeycomb (Joe
Howard): Ohio, Oct. 2-Indef.

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CHOCOLATE Soldier: Los An-
geles, 17-22.
CIGARETTES, Julia (A. H.
Wells): Prince, 18-22. Seattle,
19-22. Wash., 23-Dec. 6.
FIREFLY (Jack Shuman):
Cincinnati, 19-22. Kansas-
ville, 20. Louisville, 21. Cin-
cinnati, 22. Columbus, 23.
Ind., 24. Montgomery, Ala.,
25. Panama, Fla., 26. Mo-
bile, Ala., 27. Meridian,
Miss., 28. Jackson, Miss., 29.
Baton Rouge, La., 30. New-
Orleans, Dec. 1. Vicksburg, 2.
Jamez, 3.

GEORGIA Troubadours (Wm.
McCabe): New York, 17-22.
19. Cincinnati, 23. Ford, 24.
Chicago, 25. New York, 26.
Havana, 27. Havana, 28-Dec.
19. 29. 30. 31. 1913.
HONKY TONK (Arthur Ham-
merstein): Buffalo, 17-22. Chan-
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HOPPER De Wolf (Meyers,
Shubert): Detroit, 17-22.
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PLEASURE Seekers (Low
Fields): N.Y.C. Nov. 2-Indef.
QUAKER Girl: Bay City,
Mich., 19.
RED ROSE (John C. Fisher):
Vindlar, O., 19. Adrian,
Mich., 20. Ann Arbor, 21.
Flint, 22. Saginaw, 23. 24.
Bay City, 25. Owosso, 26.
Lansing, 27. Grand Rapids, 28.
29. Battle Creek, 30. Jackson,
Dec. 1. Kalamazoo, 2. Hills-
dale, Ind., 3.

RED Widow (Philip H. My-
son): Newburg, N.Y., 19.
Kingston, 20. Johnstown, 21.
Amsterdam, 22. Troy, 23. 24.
Rutland, 25. Burlington,
27. St. Albans, 28. Plattsburgh,
N.Y., 29. Ogdensburg, Dec.
1. Watertown, 2. Oswego, 3.
RINO, Blanche (Frederic Mac-
kay): Indianapolis, 22.
ROSE Maid: Abilene, Kan.,
19. Salina, 20. McPherson, 21.
12. Bend, 22. Hutchinson, 23.
Newton, 24. Wichita, 25.
Pawnee, 27. Lawrence, 28. Gar-
field, 29. Rocky Ford,
Colo., Dec. 1.

SALOME (Shubert and Beck):
Hochstadt, N.Y., 18, 19. Syr-
acuse, 20-22.
SANDERSON, Julia (Chas.
Frohman): Salem, Mass., 19.
Leicester, 20. Bath, 21.
Portland, 22. Washington,
24-26. Falla, Dec. 1-20.
SEVEN Hours in New York
and London (Pho-
nixville, Pa., 19. Coatesville,
20. Columbia, 21. York, 22.
Norristown, 27. Mauch Chunk,
Pa., Dec. 1.

SIDNEY, George (A. W. Har-
ness): Grand Rapids, Mich.,
18-19. Kendallville, Ind., 20.
Auburn, 21. Peru, 22. Ft.
Wayne, 23. Rockville, 24. By-
rassville, 25. Madisonville, 26.
Paducah, Ky., 27. Hopkins,
ville, 28. Vincennes, Ind., 29.
West Baden, 30. Nashville,
Tenn., Dec. 1-6.

SPRING Maid (Wells and
Leach): N.Y.C. 17-22.
SUNNY South (J. O. Rock-
well): Champlain, N.Y., 19.
Chattanooga, 20. Malone, 21.
Massena, 22. Norwood, 23.
Ontonagon, 24. Gouverneur, 25.
Pulaski, 26. Warren, 27.
Carthage, Dec. 1. Harrisville,
2. Sacket Harbor, 3.

TIE Tie Man of Oa (Oliver
Moreno): Lincoln, Ill., 19.
Hoochington, 20. Peoria, 21.
22. Decatur, 23. Terre Haute,
Ind., 24. La Fayette, 25. Le-
banon, 26. So. Bend, 27.
Goshen, 28. Kalamazoo, Mich.,
29. Grand Rapids, 30. By-
rassville, 31. Madisonville, 32.
TARNADO, (Gair and
Hayden): Jersey City, 17-22.
TENTH, Emma (Arthur
Hammerstein): Ohio, Nov.
17-Dec. 6. Washington (Harry
Adin): Ohio, Aug. 24-Indef.

WESTERN Metropolitan Opera:
Prince, Oct. 18-Nov. 22.
KINGFELD, William (Fitzma-
urice): Washington, 17-22.

MINSTRELS
DUMONT'S (Frank Dumont):
Phila., Aug. 20-Indef.
FIELD'S, Al G. (Edw. Con-
ard): Hot Springs, Ark., 19.
Blair, 20. Little Rock,
21. 22.

EVANS, George, Honey Boy
(Daniel Sheen): Rockford,
Ill., 19. Dequon, 20. 21.
Clinton, 22. Carversville, 23.
Hartsville, 24. Ottumwa,
25. Keosauqua, 26. Quincy, Ill.,
27. Hannibal, Mo., 28. Bur-
lington, Ia., 29. Des Moines,
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VAUDEVILLE



Cecelia Loftus, Isabell D'Armond, Douglas Fairbanks, Ray Cox and "The Redheads" Entertain Variety Audiences



Gould and Meriden, Inc., N. Y.
ISABELL D'ARMOND,
Charming Artist Now Returning to England.

IN genius of mimicry Cecelia Loftus, last week at the Alhambra Theater, stands pre-eminent. Without make-up or the aid of special costumes, Miss Loftus seems actually to bring the subjects of her impersonations before the audience.

She catches the nasal twang of Nora Bayes in the song "When Mother Was a Girl," and the awkward walk and facial play of Bert Williams in his imaginary poker game. Particularly brilliant is her depiction of Marie Dressler doing "A Great Big Girl Like Me." The imitations of Ethel Barrymore in the early days of Sunday and Carrie DeMar in her bibulous scene as Lonesome Flossie are possibly of lesser interest. But she grips the audience with her realism of imitation and sincerity of emotional acting as Jane Cowi delivering her plea for the underpaid shopgirls in *Within the Law*.

Isabell D'Armond and Frank Carter won the hit of the "Fall Festival" bill at the Bronx Theater in their attractive little song and patter offering. There is not a prettier or more charming little artists than the dainty Miss D'Armond on our vaudeville stage, and she is given able assistance by the agile dancing Mr. Carter.

An Eye for an Eye, the Lambs' Gambol playlet by Hale Hamilton and Bennett Musson, presented by Emmett Corrigan at the Fifth Avenue Theater, is exceedingly mild and conventional.

The first few moments of the sketch reveals the fact that Garrison's automobile has fatally injured a poor boy. The rest may be guessed in a moment. The lad's father, Murphy, appears. He tells Garrison that he intends to kill him if his boy dies—"An eye for an eye," he says—and locks the door. "Do you wonder we hate you rich?" the worker demands, and tells how his kind are kept down by the wealthy. The enraged father takes off his coat and rolls up his

sleeves, when word comes over the telephone that his injured boy is dead. Then the rich man's son appears. The lad recognizes Murphy as the father of his chum and playmate. So the broken-hearted workman departs peacefully. Mr. Corrigan has done a lot of good work on the stage—The Governor's Lady furnishes a pleasant memory of his ability—but he is not convincing as the vengeance-seeking Murphy. An Eye for an Eye is shallow, devoid of climax, and the playing is almost without suggestion of real emotion. The whole performance last week was pitched too low. Some of the lines, indeed, could not be clearly heard from the middle of the orchestra.

The Colonial Theater bill last week was featured by Douglas Fairbanks in John Stokes's *A Regular Business Man*. The Stokes playlet, ripened by several seasons in vaudeville with Henry Woodruff as its star, was loaned to Mr. Fairbanks for his single week in the two-a-day.

A Regular Business Man comes pretty near being an ideal little comedy. Mr. Fairbanks gave an interesting and buoyant performance of the young lawyer, Robert Hornblower, who needs a thousand in a hurry, his uncle having guaranteed to invest it on "the street" in a way to make fifty thousand. Mr. Fairbanks's conception of the role is not quite as delightful as that of Mr. Woodruff, whose personality admirably blends with the role. However, he gave a few added acrobatic touches by leaping over chairs with surprising agility.

Mr. Woodruff's excellent supporting company appeared in the playlet. Margaret Lotus gives a sympathetic and thoroughly likeable portrayal of the stenographer-fiancee who awakens the young lawyer's ambition to be a "regular business man." James M. Brophy is human and forceful as the real business man from across the hall. His is a bit of playing unusual in a vaudeville playlet. Isabel West, too, contributes a well-drawn bit as the honest gray-haired widow.

Ray Cox, in her repertoire of four character songs, has a melody story, "Work, Work, Work," that stands quite unforgettable. It is a distinct characterization—this tale of a work-worn Irish lassie, touched with wit and something of homely pathos. The comedienne of the rich Southern voice, too, gives "The Perfect Lady," "What You Expect and What You Get," and "Her First Trip in an Aeroplane." In the latter Miss Cox navigates the aerial regions of the stage in a plane hanging from the flies. This song needs toning down and shortening.

Sidney Jarvis and Virginia Dare lack the right sort of material. Their repertoire ranges from a swing song—long ago outgrown—to "What You Mean, You Lost Your Dog." Mr. Jarvis wins some applause with his "Oh, You Wonderful Girl," from *The Little Millionaire*, "by special request." The two need entirely new songs. However, Mr. Jarvis does not seem fitted to a "flirtation turn."

Potash and Perlmutter appears to have affected vaudeville. The much-heralded Jesse Lasky's musical comedy, *The Redheads*, shows symptoms. The scene is laid in a cloak and suit house, of which Jacob Kaufman is proprietor. Kaufman advertises for red-headed models, and among those engaged is a runaway heiress, who is trying to escape a forced marriage with a count. There is a heavy reward for her and a lady detective is on the trail. The heiress falls in love with a San Francisco buyer between

songs and, when the detective is foiled, decides to marry him.

The Redheads, elaborately staged, seems to have an attack of "debutante slouch." One foot is tilted upon the inner side and the participant just slumps outward in the general design of a parenthesis. The slump, of course, is the fad just now, but it seems a bit overdone when nine or more young women fall into the same general decline at every possible moment. Everyone in *The Redheads* suffers from it.

James B. Carson is the proprietor; Dorothea Sadlier plays the lady sleuth with a slashed gown evidently built to facilitate hurrying after clues; Helen DuBois makes her part of the head designer stand out, and Jane Quirk, in real life the wife of Billy Quirk, the motion picture star, ably directs the orchestra.

The real feature of the Palace bill last week was the appearance of Charles Kellogg, the California naturalist, in a distinctly novel offering. He demonstrates how his "dancing flame," a blade of fire in a glass tube, indifferent to ordinary sound vibrations, apparently instantly responds to his realistic imitations of the calls of birds. His "bird song" and reproduction of the savage method of producing fire by rubbing sticks together are decidedly interesting. Mr. Kellogg can easily become a distinctive vaudeville feature.



Gould and Meriden, Inc., N. Y.
MADGE VOR,
Able Actress in "The Green Beetle."

Bert Clark and Mabel Hamilton returned from England in their singing and talking turn. Mr. Clark's patter is pretty poor stuff, as well as being a bit rough, but the real interest centers in Miss Hamilton, an attractive young woman with possibilities. Their best bit is the "Yokahama Queen" song, which recalls a San Toy number. Miss Hamilton's costumes are pretty.

FREDERICK JAMES SMITH.



SOPHIE TUCKER,
At the Victoria.



FRANK CARTER,
Of D'Armond and Carter.



VALERIE BROGERE,
At the Alhambra.



EDDIE FOY,
At the Bronx.



GERTRUDE BARNES,
At the Colonial.



ALLEN BROOKS,
At the Palace.

FOR LONDON REVUE

Isabel D'Armond and Frank Carter Return to England to Be Hippodrome Features

Isabel D'Armond and Frank Carter, after three weeks in America, are returning to England in response to a hurry call for the new revue at the London Hippodrome. They sailed on the *Olympic* on Saturday.

Miss D'Armond and Mr. Carter, who offer the most delightful act of its kind in vaudeville, arrived in New York recently from a successful tour of England and the Continent. They were immediately booked for the big United houses, including the past week at the Bronx Theater, where they scored the hit of the "Fall Festival bill." Later they were to join Gaby Deslys's company. However, they made their plans without counting upon their tremendous popularity in England, and last week they accepted a cable offer to be featured in the new London Christmas revue.

The Hippodrome production will open in about four weeks. Ethel Levey sailed with D'Armond and Carter on the *Olympic*. She will also appear in the Christmas revue.

IN BROOKLYN HOUSES

Dramatic Offerings Head Variety Bills—Olga Nethercole Presents Scenes from "Sapho"

The return of Olga Nethercole to a Brooklyn stage was a pleasing event. She appeared at the Orpheum Theater Nov. 10-15 in a bit of *Sapho*. Her artistry aroused great enthusiasm among the patrons of that theater. Among the other entertainers were Will Cressy and Blanche Dwyne, named Mary Elizabeth, Vanderbilt and Moore, William Friend and Amy Lesser, and the Five Adonias.

The Straight Path and There Were Actors Then, two dramatic offerings, gave quality and tone to the bill at Keith's Bushwick Theater. In the latter Berton Churchill was featured in two scenes, one from *Julius Caesar* and the other from *Richelieu*. The remainder of the bill included Laddie Cliff, Gertrude Barnes, Vinton and "Buster," and L. J. Ward with chorus.

J. LEROY DAVIS.

BESSIE WYNN ILL

Bessie Wynn, who was booked for the Victoria last week and was to have defended America on this week's international bill at the Colonial, was forced to cancel her engagements through illness.

Baltimore oysters created an attack of acute indigestion. Consequently, vaudeville will miss Miss Wynn for a few weeks.

DAVID LYTCHUE IN "LOVE CHASE"

David Lythgus, the baritone, has secured a one-act musical comedy, *The Love Chase*, by John J. McNally, who wrote the vehicles of the Rogers Brothers. Mr. Lythgus will shortly be seen in vaudeville in the sketch, assisted by Hattie Gregg Patterson as prima donna and William Duncan in a comedy role.

OFFERS NEW ACT IN LONDON

Grace La Rue is offering a new act at the London Palace, a childhood fantasy with a scene laid in Toy Soldier Land. Miss La Rue is supported by sixteen girls and the act has an elaborate staging.

MUIR AT LONDON HIPPODROME

Lewis F. Muir, the ragtime composer, began an engagement at the London Hippodrome on Nov. 10. He will assist in providing the Christmas revue at the Hippodrome.

MAE MELVILLE LOSES RING

Mae Melville, of Melville and Higgins, had a diamond ring, valued at \$850, stolen from her dressing-room at Proctor's New York Theater last week.



Silver and Friedman, Chicago, Ill.
JACK GARDNER,
Offers an Agreeable Single Turn.



ROBERT T. HAINES.
Baker Art Gallery, Columbus, O.
Now Scoring in "The Man in the Dark."

"Vaudeville has gained and the legitimate stage has lost a very capable actor in Robert T. Haines. He has a strong personality, one that holds securely the center of the stage, and his virile methods always infuse his impersonations with a vitality and sincerity that carry conviction."

So speaks the *Rocheater Democrat and Chronicle* of Mr. Haines, who has been appearing with uniform success this season

in William Hurlbut's clever comedy drama, *The Man in the Dark*. Mr. Haines begins his New York season at the Palace Nov. 24, with the other B. F. Keith and the F. F. Proctor theaters to follow consecutively. He begins his tour of the Orpheum circuit in March, closing at the Palace, Chicago, July 12, 1914.

Mrs. Haines will continue as her husband's leading woman.

KEITH THEATERS TO CELEBRATE ANNIVERSARY NEXT WEEK

Successful Twelve-Act Bronx Policy—"Pop" Anson Coming—Tesla Prepares Electrical Novelty

By WALTER J. KINGSLEY.

Next week marks the conclusion of the thirtieth year of Keith vaudeville; and that fact will be celebrated in all Keith theaters with all-star programmes, souvenirs and elaborate decorations. The rise of Keith to the foremost place in the amusement world is one of the marvels of a marvelous age. His enterprises are all as solid as Gibraltar, and his standing in the community equals that of any captain of industry in the land. Among the great men of the nation, B. F. Keith stands in the very first rank. He began with a tiny hall and an idea in 1883, and to-day he is the supreme head of American vaudeville and a multi-millionaire. Mr. Keith was ever a believer in surrounding himself with able, loyal employees, and his first lieutenant, E. F. Albee, is with him still as his general manager for all his enterprises. Mr. Albee from the first displayed a creative genius for amusements and theater building that stamped him as one of the greatest showmen the world has ever known. Rarely in any line of endeavor have two men, dowered with genius, worked so long and closely together. The thirtieth anniversary celebration will mark the ending of the third decade of triumphant progression in the creation of modern high-class vaudeville.

The song pluggers are becoming a nuisance in the vaudeville theaters. These horny-handed dispensers of applause betray themselves invariably, and audiences are getting peevish over their demonstrations. Call them in, boys.

The rumors that are going about regarding a certain young producer and his finan-

cial affairs are all malicious moonshine. The young man in question has an ample bankroll, and, moreover, his executives and advisers are and have been men of honor and efficiency.

Gertrude Barnes is fairly proving her right to the title of "that wonderful girl," at the Colonial Theater this week. She is more than holding her own against Maggie Cline and Marie Lloyd, two of the most capable veterans on the stage. It may be said that each of the three prima donnas is doing the best work of her life. Each is inimitable, and such a profusion of genius has seldom been offered on one bill in vaudeville.

The twelve-act policy at the Bronx is proving to be a magnet that is packing the pretty playhouse twice a day. Mr. Keith is giving the Bronx the very best of his acts, and, against tremendous opposition, the theater is making more money than at any previous time in its career.

William Harris is offering a vaudeville version of *The Yellow Jacket*, with Perugini and others of the original cast. Speaking for myself, I think that a suitable condensation of this immensely diverting and original piece would make a striking vaudeville novelty.

Captain "Pop" Anson, the most famous ball player of them all, will be heard at the Fifth Avenue Theater early next month in a monologue by George M. Cohan. Anson tried his act out in the West, and the reports were glowing in his praise.

Alfred Noyes, the great English poet, has been offered a twenty weeks' engagement in vaudeville to recite several of his popular ballads.

Nikola Tesla is preparing an electrical novelty act for vaudeville, in the course of which he will produce sparks six feet long and create enough ozone at every performance to revitalise the audience.

The Farber Sisters—Irene and Constance—have been doing so well in Keith vaudeville that they have two excellent offers to go into musical comedy. They are booked clear into next season, and managers will rebel against their cancelling any contracts.

Kitty Gordon will be with us soon in the two-a-day. Just now she is playing a short engagement with Oliver Morosco in Los Angeles.

Charming Carrie Reynolds has prepared a new act that all reports agree in pronouncing unusually attractive. She will be seen in a Broadway house in the near future.

The houses embraced in B. F. Keith's New York Theaters company were each enjoying the most prosperous season in their individual histories.

The motion pictures that are being taken on Theodore Roosevelt's tour of the Amazon Valley will be shown at the United theaters as fast as sent to this country. As the colonel is visiting hitherto unexplored regions, the prospects for some exciting pictures are excellent. He is especially anxious to secure motion picture of a gigantic anaconda attacking and swallowing a deer or wild pig.

The dramatization of Irvin Cobb's short story, *Sergeant Bagley*, by Roseman Bulger, is proving a great success in vaudeville. Its opening at the Union Square, Monday, was an unqualified hit. It is perhaps the only real drama in vaudeville telling an absolutely complete and complex story. It is a play and not a sketch.

LOEW GETS PHILADELPHIA HOUSE

Marcus Loew has announced that satisfactory arrangements have been completed with the Nixon-Zimmerman Amusement Company for possession of the Chestnut Street Opera House in Philadelphia. Mr. Loew's lease is for five years, and the Opera House will open with vaudeville on Nov. 24. On the same day he will reopen the Metropolitan Opera House with vaudeville.

Eugene Meyers, the present resident manager at the Metropolitan Opera House, will become the personal and resident representative of Mr. Loew for both houses. George C. Regar will become the manager of the Metropolitan. William H. Zippert will become the assistant to Mr. Meyers and change his office from the Metropolitan to the Chestnut Street Opera House. He will also remain press representative for both houses.

LOIS FULLER AT MUSIC HALL?

Nothing definite appears to have been decided regarding the possible appearance of Lois Fuller at the Forty-fourth Street Music Hall. It was reported last week that Miss Fuller was to appear in an elaborate act.

BEGIN ORPHEUM TOUR

McCormick and Irving began a tour of the Orpheum time at Kansas City on Monday. Edward S. Keller is handling the bookings.

GRACE FILKINS IN PLAYLET?

Grace Filkins, according to rumor, will shortly be seen in vaudeville in a dramatic playlet by the Rev. Alexander Irvine.

COMING HEADLINERS

Week of Nov. 24.—Palace: Robert T. Haines and company; Colonial: Jack Norworth, Valerie Bergere; Fifth Avenue: Julian Rose, Christine Nielson; Union Square: Imhoff, Conn and Corone; Alhambra: A. Seymour Brown and company, *The Green Beetle*; Bronx: *The Purple Lady*, Belle Blanche; Victoria: Edward Abeles and company, *Bernard Granville*, Eddie Foy; Bushwick, Cressy and Dayne, Una Clayton; Orpheum: Marie Lloyd, Maggie Cline.

Week of Dec. 1.—Colonial: *Woman Proposes*, *The Purple Lady*; Union Square: Belle Blanche; Alhambra: *Disby Bell* and company, Marie Lloyd; Fifth Avenue: David Bispham, Will Oakland and company; Bronx: *The Green Beetle*, Joseph Jefferson and company; Victoria: Lillian Lorraine, Jack Norworth; Orpheum: Robert T. Haines and company, Jack Gardner; Bushwick: *The Girl from Milwaukee*, Cecil Lean, Frederick V. Bowers and company.



Gould and Marden. N. Y.
YVETTE RUGEL,
Seen in "The Honey-mooners."

NOVELTY ACT COMING

"The Phantom Guards," Elaborate London Illusion, Coming to America in February

The Phantom Guards, a novelty which scored at the Empire in London, is coming to America. W. L. Lykens, of the Pat Casey offices, is directing the bookings of the act, which opens at the Orpheum in Brooklyn, on Feb. 2.

Barney Fagan, the American producer, is responsible for The Phantom Guards. Dave Marston will assist him in the American presentation. The act is said to be a remarkable illusion, guards disappearing into space apparently to be re-embodied into flesh and blood a moment later.

\$3,000,000 SUIT

H. B. Marinelli, Limited, Alleges Violation of Sherman Act and Asks Damages

Damages in the sum of \$3,000,000 are asked from the United Booking Offices of America, the Central Vaudeville Promotion Company, Benjamin Keith, A. Paul Keith, Frederick F. Proctor, Edward F. Albee, John J. Murdock, Morris Meyerfeld, Jr., and Martin Beck in a suit filed in the Federal District Court by H. B. Marinelli, Limited, the English booking concern, with offices in New York, London, and on the Continent.

It is charged in the suit that the defendants have conspired to restrain interstate trade and commerce within the meaning of the Sherman act.

"It is difficult to tell just what Marinelli's trouble is," said Mr. Albee in discussing the complaint. "His complaint is against a group of reputable managers who have been carrying on a legitimate business by honest methods for many years."

VINIE DALY RETURNS TO STAGE

Vinie Daly, in private life Mrs. John C. Kohl, returned to the stage in Chicago this week, appearing at the Palace Theater. It was reported when Miss Daly married the vaudeville magnate that she had retired for good. Last week, however, she scored a hit at a Chicago benefit and Mr. Kohl finally gave his consent for her return.

IN CHICAGO VAUDEVILLE

CHICAGO, ILL., Nov. 18.—The engagement of Mrs. Pankhurst has been cut down to one week, according to Harry Spingold, who insists that he has her booked at the Majestic. Mrs. Caroline Kohl permitted a benefit for the Women's Exchange at the Majestic on Monday night, when several extra acts were added to the regular bill and prices advanced to as high as \$2.50. Vinie Daly (Mrs. Jack Kohl) appeared.

John J. Murdock was in Chicago last week. C. E. Bray happened in at the same same time. William Morris was here ahead of the Albee Lloyd show. These three men dined together. Morris also had a long talk with Jones, Linick and Schaefer. It is not believed that any of these things augur anything important.

Little Hip and Napoleon have been booked for a return trip over the Pantages circuit at a very high salary, said to exceed that paid Powers' Elephants.

Fred M. Barnes has moved to new offices in the North American Building.

H. B. MEREDITH.

SAM BERNARD ILL

Comedian Withdraws from 44th Street Music Hall Programme—Atchison-Ely Succeeds

Sam Bernard left the bill at the Forty-fourth Street Music Hall last week. Mr. Bernard has been appearing in tabloid versions of his former vehicles at the house since it opened with its new Continental amusement policy.

It was announced last week that the comedian had been stricken with pleuropneumonia at his home in the Helmsford Apartments, Eighty-sixth Street and Broadway.

Mr. Bernard's place on the bill was filled last week by the Edgar Atchison-Ely company in Billy's Tombstones.

NEW TEAM, DOLLY AND SCHWARTZ

Rosie Dolly, who has been appearing in Miss Caprice, and Jerome Schwartz are to enter vaudeville shortly. It was reported Miss Dolly and Fred Leslie would appear at the Forty-fourth Street Music Hall in a singing and dancing turn, but plans seem to have been changed.

"THE SUFFRAGETTE" WITH PAULINE

The Pauline touring vaudeville company opened in Wilmington, Del., on Monday. Prominent in the company is The Suffragette, Franklyn Ardell's sketch, in which Ann Walters is featured with Oscar C. Harrison in her support.

BIG ACTS UNDER WILTON DIRECTION

Two more new acts to be seen under Alf. T. Wilton's direction will be Adelaide Wilson, daughter of Francis Wilson, in a one-act comedy, and H. E. Graham, the well-known legitimate comedian, in a new comedy entitled The Boomerang.

MISS NIELSON ENTERS TWO-A-DAY

Christine Nielson will make her vaudeville debut, under Alf. T. Wilton's direction, at the Fifth Avenue Theater on Nov. 24.

HANS ROBERT ON ORPHEUM TIME

Hans Robert has been routed over the Orpheum time in Edna Allan Woolf's playlet, A Daddy by Apron. He began his tour at the Majestic in Chicago on Monday.

DANCERS FOR ENGLAND

Bankoff and Girle have accepted English bookings and will sail shortly for London. The two offer a whirlwind dancing turn.

DOROTHY BRENNER AS SINGLE

Dorothy Brenner, formerly of Brenner and Hatcliff, will offer her new "single" act at the Fifth Avenue Theater on Nov. 24.

DAINTY MARIE'S FATHER DEAD

Dainty Marie retired from the Colonial bill last week on Monday, following the sudden death of her father.

VAUDEVILLE NOTES

Harry Johnson has returned from England. Camilla Jewel is playing the United Southern time.

Toots Paaka and company are playing the Proctor time.

Martha Russell has been booked for the Miles time.

Fletcher Norton and Maud Earl go to England late in January.

After Trovato's engagements in and around the metropolis, he will play the Interstate time.

Dr. Carl Herman is playing the W. V. M. A. time for a few weeks, previous to appearing on the Orpheum circuit.

One of two changes were made in Jack Lait's playlet, Lead, Kindly Light, for its tour of the Jones, Linick and Schaefer time. A few lines were deemed sacrilegious.

CURRENT BILLS

Fifth Avenue—Gus Edwards's Song Revue. Frank Sheridan in Blackmail. "Jasper," "thinking dog." Raymond and Caverly. Goldsmith and Hoppe. McMahon, Diamond and Clemens. Miss Leitner and Jeannette. Sam Pearl and Dave Roth. Max Lauba. Two Tom Brothers.

Union Square—Moneta Pirk. Vanderbilt and Moore. Sergeant Bagby. Cook and Sylvia. Clara Ballerini. Warren and Francis. Harrows and Mito.

Palace—Cecilia Loftus. Alice Hill and Bert French in The Dance of Fortune. Arthur Hopkins's production of Everett Shinn's Myrtle Clayton; or, Wrong from the Start. Belle Baker. Jesse Leaky's The Water Cure. Willis Holt. Washburn. May Wirth. Terney and Shabot.

Burton. Hoot and Cantrell.

Colonial—Marie Lloyd. Maggie Cline. Gertrude Barnes. Clayton White in Ocher. Mr. and Mrs. Jimmy Barry. General Pismo. Rinaldo. John and Winnie Hennings. Five Idianas. Ceballos and Desmond.

Alhambra (Fall Festival)—Lillian Lorraine. William Cressy and Blanche Dwyne in The Man Who Remembered. Valerie Berners in Judgment. Merrill and Otto. Ben Deely and company. Robert Emmett Keane. "Don." talking dog. Hickey Brothers. Moore and Young. Volant. Lench and Heller. Sprague and McNeese.

Bronx—Eddie Fox and Family. Edmund Hayes in The Piano Movers. Clara and Fannie Usher. Jack Gardner. Clara and Veril. Minnie Allen. Maria Lee's Dresden China Statues. Henry Lewis. Ismael. Miller. Moore and Peters. Will and Kemp. Holland and Dockrell.

Victoria—Belle Blanche. Bernard Granville. Jack Wilson. Sophie Tucker. Rev. Alexander Irvine in The Hector of St. Jude's. Paul Morton and Naomi Glass. Basher and Gloria. Fisher and Green. Van and Schenck. Kalyama. Van Hoven. Asard Brothers. Annie Kent. Castellan. Two Chins. Paulina Team.

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VAUDEVILLE AUTHOR.
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TABLOID OF "CLIMAX"

Joseph M. Weber to Present Condensed Version of Locks Drama with Original Cast

Joseph M. Weber will shortly present a condensed version of The Climax. Edward Locke's successful melodrama, in vaudeville, with three members of the original cast—Loosa Watson, Albert Bruning, and Edingham Pinto—in the company. Alf. T. Wilton is arranging the bookings.

PLAYLET AS LOEW HEADLINER

Marcus Loew has booked Daniel Frohman's dramatic playlet, Detective Keen, for a special engagement of six weeks at the headline attraction of his New York theaters at the largest salary ever paid to a dramatic act. Detective Keen recently completed an engagement of sixty-two weeks of the U. B. O. and Orpheum time, where it headlined the bills. Mr. Loew's arrangement with Mr. Frohman stipulates the original cast, including Charles Bartling and Marion Buell in the leading roles, as well as Walter D. Nealand, Thomas Hamilton, and Sterling Chessidine. Detective Keen is also booked over the Sullivan-Considine circuit, beginning in January.

MISS GLOSE ON INTERSTATE TIME

Augusta Glose has been booked in her playlet by Alf. T. Wilton over the Interstate time, opening Nov. 24 at the Majestic Theater, Ft. Worth, Tex.

R. G. KNOWLES RETURNING

R. G. Knowles, the American traveler and lecturer, will return to America in the near future, playing a few weeks in vaudeville under the management of Alf. T. Wilton.

GILLINGWATER IN VAUDEVILLE

Claude Gillingwater and company, including Edith Lyle, are rehearsing a novelty playlet, The Millionaire's Wife. Alf. T. Wilton has the booking arrangements.

Minnie Allen, following her successful appearance at the Palace Theater, has been given fifteen weeks in the East.

VAUDEVILLE DATES

ABELES, Edward, Co. Grand. Syracuse; Victoria, N.Y.O. 24-25	ABINGDON, W. L. Co. O. Orph., Kansas City; Orph., Omaha, 28-29; Orph., St. Paul, 30-Dec. 6	ADLER, Harry, Co. Orph. Hartburg, Pa., 24-25	ADAMS, George, Co. Orph. Hartburg, Pa., 24-25	ADLER, Harry, Co. Orph. Hartburg, Pa., 24-25	ADLER, Harry, Co. Orph. Hartburg, Pa., 24-25
AGOSTINI, The, 44th St. Mu- sic Hall, N.Y.C., 27-Indef.	ALDO and Mitchell, Empress. Butte	ALEX, Three, Keith's, Louis- ville; Palace, Orph., 22-23	ALEXANDER, Brothers, Keith's, Worcester, Mass.; Keith's, Scranton, Dec. 1-4	ALLEN, Frederick, Co. Orph. Winnipeg; Orph., Regina, 24.	25; Sherman Grand, Calgary. 26-27; Empire, Edmonton. 28-29
ALLEN, Minnie, Bronx, N.Y. O. Keith's, Phila., 24-25	ALPHA, Boston; Pantages, Boston, Orph., Pantages, Calgary, 24-25; Pantages, Seattle, Dec. 1-4	ALPINE, George, Co. Orph. Hartburg, Pa., 24-25	ALPINE, George, Co. Orph. Hartburg, Pa., 24-25	ALPINE, George, Co. Orph. Hartburg, Pa., 24-25	ALPINE, George, Co. Orph. Hartburg, Pa., 24-25
AMERICAN Comedy Four; Em- press, Orph.	AMERICAN Dancers, Six; For- ythe, Atlanta; Lyric, Rich- mond, 24-25; Colonial, Nor- folk, Dec. 1-4	ANGEL, Lou, Orph., Spokane, Dec. 23-24	ANKER, Brothers, Orph., Salt Lake City, 22-23	ANTHONY, Harry, Lyric, In- dianapolis; National, Louis- ville, Ky., 24-25; McVicker's, Chgo., Dec. 1-7	APOLLO, Trio; Temple, Roch- ester, 24-25
ARCADIA, Keith's, Orph., Keith's, Indianapolis, Ind. 1-4	ARCO, Brothers, Orph., Pantages, 16-18; Orph., Omaha, 22-23	ARENELLA, and Viller, Orph. Chgo.; Maj., Milwaukee, 24	ARMSTRONG, and Co. Orph. Orph., Oakland; Orph., Orph., 24-25	ARTHUR, Three, Orph., Orph., 24-25	ASHLEY, Keith's, Orph., Orph., 24-25
ATCHISON, Orph., Orph., Orph., 24-25	ATLANTIC, Orph., Orph., Orph., 24-25	ATLANTIC, Orph., Orph., Orph., 24-25	ATLANTIC, Orph., Orph., Orph., 24-25	ATLANTIC, Orph., Orph., Orph., 24-25	ATLANTIC, Orph., Orph., Orph., 24-25
AUSTRALIAN, Orph., Orph., 24-25	AYON, Comedy Four; Orph., Hamilton, Orph., 24-25				

[illegible]

FORTUNE

Fortune favored Bill, the man who fished with bare hooks and caught a bag of money. Bill is the great exception. Exceptions are interesting—that's why we follow the fortunes of Bill.

Bill hit upon the happy idea of investing his money in a motion picture show. He went from city to city looking over every picture house that was advertised for sale. Proprietors of these houses invariably assured Bill that their operating expenses were little—that they were using a low grade service which was "plenty good enough and cost scarcely anything." But none of these houses was doing a profitable business, so Bill went home and **built a fine new theatre of his own.** He spared nothing in showy decorations, upholstered seats and fine equipments. But when it came to selecting film service, Bill was once more at sea. He fell back on his old habit of studying the advertisements. An inexperienced man, even though he uses the brains God gave him, can be misled, and so was Bill.

He put on a "sensational" program, bolstered up with a "feature" that cost more money to advertise than to manufacture.

Bill's fishing had made him famous, and his house was packed the first night with curious town-folk. The show, of course, was bad and the people openly expressed their disgust and **resolved never to come back again.** Bill had about given up to despair when a man, attracted by the tremendous crowd pouring out (which he mistook for evidence of great success)—bought Bill out for ten times his investment. "Same old Bill."

MORAL—The houses showing high-grade pictures are making money, and are seldom if ever advertised for sale. A low-grade service is a false economy, and will never fool the "fans," no matter how fine the theatre and its equipment. Bill's experience should be a warning—not a temptation.

General Film service is the exhibitor's only guarantee of success. It furnishes him with the one thing the people are willing and anxious to spend their money on over and over again:—Well balanced programs of the finest pictures that are now, or ever have been marketed. Selections from the output of the ten great manufacturers of the world.

General Film Company (Inc.)

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PATHEPLAY

IN TWO PARTS

A splendidly acted and finely photographed photoplay abounding in dramatic situations and realistic to the last degree. A beautiful woman lawyer sees a gross wrong committed and rights it at the expense of her own love.

A film of unusual quality.

A Modern Portia

Released Thursday

December 11th



MOTION PICTURES



POINT FOR HORKHEIMER

Court Refuses to Grant Injunction Against Horkheimer's "Sea Wolf"

LOS ANGELES, (Special).—H. M. Horkheimer has gained a point in the squabble on over the right to film the Jack London stories. The Federal Court in Los Angeles last week refused to grant the injunction asked by Jack London and Bosworth Incorporated, against the Balboa Amusement Company. This injunction applies to the exhibiting of "The Sea Wolf," of which Horkheimer has a three-reel production and Bosworth a seven-reel film ready for market. The next move in the case, which has probably not yet been settled definitely, has not materialized. It is said that Horkheimer is preparing to sue Bosworth, Inc. for damages.

RESPITE IN FILM SUIT

Deny Motion for Injunction of "The Greater Call," But Action Will Be Renewed

Judge Hough, in the Federal Court here, last week, denied the petition of Mrs. Harriet C. Moody for a temporary injunction restraining the Eclair Film Company and the Universal Company from exhibiting the film "The Greater Call," which she alleges is an infringement on the play, "The Great Divide," written by the late William Vaughn Moody. The petition for an injunction will be renewed, however; but meanwhile the film companies may exhibit the picture.

Mrs. Moody charges that the film contains many incidents taken from the play "The Great Divide," and that the exhibition of the film would work financial injury to the play on which royalties are now being paid from all sections of the country. The defendants deny that their film contains any infringement, though testimony showed that the play as produced on the stage was never copyrighted.

MARC MACDERMOTT INJURED

Marc MacDermott, Edison leading man, recently met with the first serious accident since he became a photoplayer. The Edison players were doing a rural scene outside of London in which Marc appeared on horseback. When Marc mounted the horse it bolted, then began whirling, kicking, and snail, reared, falling backward on Marc, who struck the footboard of one of the party's automobiles. The horse scrambled to his feet and galloped down the road, leaving Marc bleeding and unconscious. He was placed in the auto and rushed to the city, reviving en route and suffering great agony until given morphine by the surgeon to whose office he was taken. It was thought at first that Marc had sustained internal injuries, but a more thorough examination showed that the most serious injury was to his shoulder, in which several ligaments had been badly torn. He was confined to his bed for several days, but is now completely recovered. It was a close call for Marc, but he was chiefly disturbed, after he had recovered from the first shock, by the fact that the horse had carried him out of range of the camera before falling, and so another "thriller" was lost.

TO USE FOG SCREEN

SAN FRANCISCO (Special).—Curtis P. Upton, secretary of the Ocean Pier Amusement Company, has asked the supervisors whether a permit will be required "to exhibit moving pictures on the beach with no theater used or screen employed." He said Charles Edison, who is vice-president of the amusement company, proposes, when the pier is completed, to display moving pictures with no better "screen" than the fog banks. The system was worked out by his father, Thomas Edison, and successfully tested. Clouds of dust will serve as well as fog. A company known as the Vista Vivante Film Company has been incorporated here to exploit films featuring the State's beautiful scenery. The members of many prominent families are connected with the company. A. T. BARNETT.

WINIFRED GREENWOOD DIVORCED

SOUTH BEND (Special).—Winifred Greenwood (Mrs. Frederick Bannister), well-known motion picture actress, has been granted a divorce here, Nov. 11. Judge Funk imposed the restriction that she should not remarry within two years. Miss Greenwood is at present located in Santa Barbara, Cal., where she is leading lady with the American Film Company. Miss Greenwood played for two years with the Indiana Stock company here prior to entering the motion picture field. Her former husband, Frederick Bannister, is also an actor. H. GAIL DAVIS.



"IN THE FANGS OF JEALOUSY."

Feature Released by World Special Company.

PATENTS COMPANY SUIT

Progress Slow in Government's Suit—Frank Dyer, John Hardin and Alfred Smith Take Stand for Defense

Another week of hearings in the Government's suit against the Motion Picture Patents Company as a trust under the Sherman Anti-Trust law has passed, and the trial is taking on a dreary monotone that seems likely to be prolonged for close on a month. The testimony introduced during the past week by the witnesses for the defense was principally of a general nature intended to show how the Patents Company was formed with the advancement of the art in mind, and that competition is by no means barred. The attorneys and witnesses for the defense are careful to always insist that the film business is art and not commerce. Frank L. Dyer, president of the General Film Company; John Hardin, of the Edison Company, and Alfred E. Smith, of the Vitagraph Company, were the witnesses examined during the week.

Special Examiner Edward N. Hackett is acting as referee at the hearings, which are being held at the Hotel Manhattan. The Government is represented by Assistant Attorney-General Edward P. Grosvenor and the defendants by J. H. Caldwell. Mr. Dyer took the stand at the beginning of the week and his examination was continued until late Thursday. He traced the early stages of the film business, and said that the General Film Company was formed to do away with many abuses that had grown up in the distribution of the films and in order to give the country a model exchange. He told of the many differences over patents prior to 1908 which re-

sulted in the formation of the Patents Company. Concerning the benefits the Patents Company has brought to the film business, Mr. Dyer told of the high salaries paid the actors and actresses, which he said were often as high as \$500 and \$1,000 a week. The growth of the feature film in popularity, he said, was causing the defendants much loss of business.

"We never tried to force the independent film exchanges to sell out to the General Film Company. The manager of a branch exchange can pick out the pictures he wants and is not forced to take those we supply him. Our competition is live, keen and often bitter. The independent film exchanges are often located in the same buildings with our offices, and frequently try to get offices on lower floors in order to intercept our customers."

Albert E. Smith contributed the most interesting testimony, as it dealt with William Fox, the independent film manager whose testimony formed the basis of the Government suit. He denied that Fox was asked to surrender the license of the Greater New York Film Company so that it might become part of the General Film Company. Mr. Smith testified that Fox himself said the things that when on the stand Fox had placed in Smith's mouth.

John Hardin's testimony dealt with the strides taken by the motion picture business. The hearings are being continued all week and everything is being done to secure an early decision.

PICTURE SCHOOLS RAIDED

Boston District Attorney Alleges Conspiracy in Operation of Operators' Schools

A secret crusade on the part of District Attorney Pelletier of Boston, has resulted in the arrest of four men charged with conspiracy in the operation of schools for moving picture operators and other theatrical ventures. The authorities have long been working on the case and when everything was ready swooped down unexpectedly. Two of the men were held in \$500 bail and the other two failed to furnish the required bond.

Secret indictments have been secured against the schools from the November grand jury. Forty witnesses were called by the District Attorney's office to testify to the alleged wrongdoing of the men charged with conspiracy. The four arrested were, Irving F. Moore, John Riches, William E. White and Charles M. Baker, all of Boston.

INCE AFTER STAGE STARS

Reported on Coast That Company Will Feature Faversham, Held and Eltinge

Either a real live press agent has struck Los Angeles or Thomas H. Ince, of the New York Motion Picture Company, is going to place another feather in his cap before long. The Coast papers have been full of spread heads the last few days telling of Ince's wonderful offers to stars of the stage to appear in pictures. We are told that Julian Eltinge and Anna Held are to appear in a film version of "Romeo and Juliet." On the same day in another paper we are informed that William Faversham has been offered \$50,000 by Ince to appear in the pictures as Julius Caesar.

Mr. Ince rightly feels that it would be fully worth the money to his company. He is prepared to go the limit in regard to the settings and other details if he can secure the players' signature to a contract. The pictures would be taken at the Los Angeles studio.

NO KINEMACOLOR COMBINE

Deny Published Story That K. and E. Had Taken Large Interest in Color Picture Co.

An Arabian Night's story started the film world Saturday. Under a two-column scare head a weekly theatrical paper announced that Klaw and Erlanger were about to consummate a \$5,000,000 deal by which they would take over a large interest in the Kinemacolor Company. No one in authority could be reached at the Kinemacolor Company on Saturday, so the story lived a short existence until Monday, when it was punctured by Gen. Mgr. Sawyer. "We know nothing at all of the sale," said that official, "and I think we should if there were any truth in it. It is preposterous."

The published story was that George P. Baker, Burr Brothers, and Mr. Westcott, of the Westcott Express Company, were the parties who intended to sell their Kinemacolor holdings. "This does not seem possible at the present time, when the Kinemacolor Company is coming into greater popularity than ever."

MISS TURNER IN VAUDEVILLE

Picture Star's Success in London Brings Many Offers—Turner Films Ltd.

Florence Turner has just signed contracts for thirteen weeks' appearances in English vaudeville theaters over the West End circuit. Many other contracts have been offered the popular screen actress, but she has been forced to reject them, since they would prevent her continuing the making of pictures for the Turner Films, Limited. The Moss dates have been arranged so as to not interfere with the making of the pictures. Larry Trimble writes us from abroad that the Turner films, of which only half a dozen subjects have so far been released, are very well received in the English market. Thanks to Miss Turner's versatility, the subjects are of a great variety, ranging from comedies of five hundred feet to dramatic three-reel pictures. There are under consideration two very big pictures, the scenarios for which have been written by well-known English authors, and the first announcement of the definite details concerning these pictures is expected to startle the film world.

It is a difficult task to get Larry to give very much information concerning the success of his company. "Wait and see what we turn out," he says. "That's better than having me tell you about it." Very modest, Larry, and very becoming.

THANHOUSER ENLARGES

New Rochelle Company Plans for the Expansion of Another Glass-Inclosed Stage

C. J. Hite, of the Thanhouse Film Corporation, is still planning big things for his New Rochelle company. Announcement is now made that plans have been prepared and approved by the building inspector for another glass-inclosed stage in addition to the present large plant, which has been completely outgrown. The new stage, it is expected, will cost about \$15,000.

Main Street and Echo Avenue will be the address of the new stage. It will cover a floor space of 95 x 75 feet, and the huge steel skeleton will be inclosed with a new style wire glass of great refractive power. This arrangement, it is said, will diffuse the light without the aid of the usual white cloth curtains.

SAYS SULZER FILMS ARE FAKES

Chief of Police Hyatt, of Albany, in bearing the exhibition in that city of pictures showing the impeachment trial of William Sulzer, gave as his reason the fact that he believed the pictures to be fakes, because photographers were barred from the Senate chamber during the progress of the trial. The owner of an Albany house had been offered some of the films, and he conferred with Hyatt before passing on the proposition. This brought forth the statement that the films would be prohibited in Albany.

BITZER GOES TO MUTUAL

Lawrence Griffith, the new general stage director of the Mutual Film Corporation, has engaged William Bitzer to act as his personal photographic artist. Courtney Foote, well known as a leading man for the Vitagraph, has also joined the Mutual forces through Mr. Griffith, as have Edward Dillon, director, and William C. Cabanna, a dramatic director.

W. A. BRADY A FILM LECTURER

William A. Brady, the theatrical manager, acted as lecturer on Sunday evening for a film showing scenes of warlike Mexico. The pictures were shown at the Hippodrome, New York.



COMMENT AND SUGGESTION



THE world-old question of, "Why is the moth attracted to the flame?" comes to mind as we read the advance announcements of some of the film manufacturers. Vice, in all its hideous loathsomeness, is to be unveiled on the screen. The film men are to turn crusaders in the war on the social evil. I do not intend, either directly or by implication, to question the motives of the manufacturers who are planning the release of such films. In fact, one feels tempted to bestow commendation for the evident desire to avoid suggestiveness in treating of the subject. But why, oh! captains of the industry, blind yourselves to the inevitable? Can't you see what lies at the end of this road?

Motion pictures are at present in a critical stage, much similar to that immediately preceding the establishment of the National Board of Censorship. For over three years the National Board seemed the solution of the censorship problem. But for months now there has hardly been an issue of the trade papers that does not recount another move for the establishment of local censorship in some city or State. Politics, a partly natural condition of public



ETHEL GRANDON,
Seen in Universal Films.

opinion, and in one case the aid of an exhibitor's body, have made these attempts successful. This Winter's sessions of the legislative bodies will see more such censorship laws passed. We shall soon have three score and ten different standards by which pictures shall be judged, each rule authoritative in its own territory. The resultant effect on the producers of films is not pleasant to contemplate. The idea of working in shackles and handcuffs never did appeal very strongly to the victim.

On we go blithely along the road to danger. But why use the motion picture itself as a vehicle to speed us to the destination? Granted that we will be praised by a few broad-minded men for hanging vice "on a gibbet of shame," granted that we may save a few wayward girls, what will the vast body of public opinion say? What wonderful opportunities will be granted the cranks, and their numbers are legion. What will the newspapers say, what are they already saying? I will answer all questions at once by referring to a New York Times clipping of last week. This states as news (news is defined as a true recital of actual happenings), that the film manufacturers, following in the wake of the present theatrical season, are preparing to unload a large assortment of "vice" films on the market, that factories are being rushed to get the first "vice" film on sale. Does matter like this, and it will quickly percolate through the country at large, aid us in achieving a solution of the censorship problem? By supplying fuel for the flames of prejudice can we hope to reach a cool decision?

Let's call a halt here, voluntarily, gracefully and prudently. While the world is telling us film men of our many faults let's settle back and allow the world to improve its own morals. Let's leave the warning and instructing of youth to the preachers and the teachers. The church and the school may be less concerned about our morals if we do not encroach too



DAVID V. WALL,
Appearing in Biograph Films.

closely on their own field. True, the drama has reached some of its highest moments as a moral educator, but only by way of satire and character delineation, with the uplift note a subordinate tone. Aside from these points, the motion picture is not at a stage when it can afford or should be called upon to lift itself up as a target for the critics, no matter what its motives. Please, to put it that way, save us the torments of being placed on the defensive (and with a weak spot in our armor) more than we are at present. Please get out of the commercial present and look forward a bit. The prospect may influence to wise action where wisdom itself is lacking.

IN another column of this issue, Burr McIntosh gives some interesting views on motion pictures and their directors. Mr. McIntosh voices a plaint which we have heard uttered in similar vein from others who have received their training by long years of association with the spoken drama. For many of the evident errors, such as slips in the matter of costuming or inappropriate use of properties, the directors may claim the excuse of haste, the speed necessary to keep up the output. But it is a favorite statement of the old-time theatrical men that the picture directors are young and inexperienced, that they transgress the fundamental rules of dramatic technique. Recently we were talking along this line with



FLORENCE TURNER AND "JEAN."
Seen in Turner Films.

Frank Oakes Rose, who has staged some of the most stupendous war spectacles seen in America, his most recent achievement being the production of the Battle of the Thames at the Perry Centennial Exposition. Mr. Rose, by the way, produced one of the first motion pictures made in America, the well-remembered Passion Play.

"In the production of war films," says Mr. Rose, "motion-picture directors rarely show evidences of having given any special attention or study to their subject. I have only recently seen a film adapted from a well-known play in which a lieutenant appeared throughout the film in a major-general's uniform. Very frequently do we see arms in films which were never known at the time the battle was supposed to have occurred. Rarely do we see an officer mount a horse in the proper manner as would a product of West Point. Then, again, in films treating of periods before the Civil War, we always see costumes of the Revolutionary period, when in reality there was a marked change of dress about 1840, verging on the modern style. Perhaps, as you say, these things can be excused by the fact that the directors are not given sufficient time to either study their period and subject, or if they do know what they should have they are not given sufficient time to secure the proper thing. But then the blame lies at the door of the company, and something should be done to remedy the trouble.

"But there are some glaring faults which can find no excuse but that of youth and ignorance of the simplest laws of dramatic technique. Entrances and exits are continually muddled in films as well as more important matters. In foreign films you will not see these errors so frequently. And why? Because your foreign director is the product of a long training, he has not just 'happened.' He has worked up from the bottom by a slow process, and in doing so has absorbed all the tradition and technique of his profession. The American director's greatest sin is that



KATHERINE KERRIGAN,
To Appear with Jack Kerrigan in "Samson."

of carelessness. He rushes in with a monumental self-confidence where angels fear to tread. This is grievous, since the picture even more than the stage production is to live forever. It is seen all over the world, giving a false or true idea of our life and history as the case may be. In a stage production errors can be remedied from night to night, in the film they remain forever. Self-confidence is a wonderful asset, but when it works to the detriment of an art it becomes a sin. Study, deep and thorough, is a necessity.

The Film Man, personally, is lenient toward motion picture directors, knowing the world of difference in opportunities given the stage director and the film producer. But there is the indictment as spoken by men who have spent their lives in dramatic work. There are more than a few grains of deserved criticism in it.

THE FILM MAN.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING NOVEMBER 24, 1913

MONDAY

THURSDAY

SATURDAY



ALL FOR SCIENCE

The Story of an Old Man's Mistaken Sacrifice of His Honor



THE SONAMBULISTS and A CIRCUMSTANTIAL HERO

Farce Comedies



THE BLUE OR THE GRAY

Proving that Love Knows No Uniform

BIOGRAPH COMPANY NEW YORK

PARIS "NON-FLAM" LAW

Postpone Enforcement of Law Barring All But Non-Inflammable Films

The French film situation is still much up in the air, owing to the effort of the Paris police to bar from use all but a newly invented non-inflammable film. Prefect of Police, M. Hennion, is anxious to enforce the law almost at once. The renters and exhibitors want at least a month to rearrange their stocks and the manufacturers, since there is only one firm at present in a position to supply the new film, ask at least three years to adapt their factories and change their method of manufacture. Between the demands, a medium will probably be struck, which will at least make someone suffer.

M. Hennion last week called a meeting of the leading manufacturers, renters and exhibitors. He announced that as there was now a non-flam film of approved merit on the market, he intended to prohibit the use of ordinary celluloid film almost immediately. The rest of the conference, as reported by John Cher in the *London Bioscope*, follows.

The trade agreed with the Prefect, that, in the interests of the public, it would be advisable to adopt the use of the non-inflammable film. But it was pointed out that it would be practically impossible for the manufacturers and renters to comply with the regulations at such short notice. M. Hennion agreed to consider the matter. In the meanwhile, with one noted exception, all the members of the trade are on tenterhooks as to what the mighty keeper of law and order will decide. If he makes the use of non-inflammable films compulsory almost at once, all but one firm will for several weeks be practically out of business. None but those who are in the most powerful financial position will be able to survive. Millions of feet of film will be wasted. A prominent renter is quoted as saying: "Two years will not be enough even. It will take at least four years for us to rearrange our methods, two years for the film manufacturers to adapt their factories, and two years for us to arrange our stocks."

PRaises THE MOTION PICTURE

E. C. Mercer, who is touring the country addressing college undergraduates, paid a high tribute to the motion picture last week in his address to the students of Cornell University. "Moving picture shows have been one of the important causes of the improvement in the moral condition of American colleges," he said. "These shows offer a place of amusement outside of the saloons, which beforehand were almost the only attractive places downtown in most college towns."

Mr. Mercer has spent most of his time, since he was picked up by a rescue mission in New York about ten years ago, in talks to college men. He himself is a graduate of the University of Virginia and was a prominent student there. He is in great demand in fraternities and clubs.

AMEND CHICAGO LAW

Will Suspend Operation of Ventilation Ordinance Pending Passing of Amendment

The real clash of the Chicago ventilation war has been indefinitely postponed. An amendment has been introduced in the Chicago Council to remove some of the objections to the ordinance. The advocates of the picture theaters sought to have the Health Department instructed to suspend the operation of the ordinance until the ordinance had been approved or rejected. Alderman Pretzel sidetracked this move but tacitly admitted that Commissioner Young would await the settlement of the amendment's fate.

The parliamentary dodging of the issue was contained in the wording of a motion which was passed, authorizing "the Commissioner of Health to use his own judgment in the matter." The meeting was held in the council chamber and representatives of the Motion Picture Exhibitors League, as well as several club women who are fighting for the enforcement of the ordinance, were present.

"I will act in accordance with the direction of this committee," said Dr. Young after the meeting. "I absolutely will not take the responsibility for the continued operation of some of the abominable holes that exist in Chicago, but if the committee wishes to assume entire responsibility, that is a different matter. If we suspend ordinance enforcement every time an amendment is pending before the council, the health department might as well go out of business to-night."

WORLD SPECIAL COMPANY NOTES

Phil Gleichman of the World Special Films Corporation has just returned from a trip down South. He reports that the feature business is receiving a tremendous impetus by the exhibitor and that the business is in a more flourishing condition than ever before known. From now on, he will spend considerable time at the home office allowing E. Mandelbaum to make a trip to the Coast for the purpose of opening additional offices.

Arrangements have been made with the Eclair Co. whereby the World Special Films Corporation will handle what the Gods Decree, produced by their Paris factory.

World Special Films Corporation have established a booking department covering the United States, through which they are placing their big features in the regular theaters which would, otherwise, be dark for want of attractions. The plan has met with instantaneous success. As a result, Stanley Twist is a busy boy, having full charge of the department.

A novel advertising dodge has been gotten out by the World Special Films Corporation on Protea. It's a cutout card showing Protea in five of her changes of costume. The exhibitor has been glad to grasp the opportunity of availing himself of this advertising novelty.

Try Advertising Romaine Fielding

next time, Mr. Exhibitor,

and see if the trip to the bank isn't just a little more cheerful.

The screen star known wherever films are shown as "The Belasco of the Photoplay" has an individual clientele of intelligent people who appreciate the artistic as well as the spectacular phase of dramatics.

Coming Productions—

"Hiawanda's Cross"
"The Harmless One"
"The Penance of Blind Power"
"When Mountain and Valley Meet"

Address: Lubin New Mexico Co., LAS VEGAS, NEW MEX.



BERT ANGELES

DIRECTOR

Taking Four-Reel Features for the Pilot Co.
Next Release—Across the Continent

Address care of Screen Club
125 West 47th Street, N. Y.

EDWARD J. LE SAINT

DIRECTOR

Selig Polyscope Co.

LOS ANGELES, CAL.



FLORA FINCH

COMEDIENNE OF

THE VITAGRAPH COMPANY

UPLIFTING THE FEATURE FILM

AN INTERVIEW WITH E. MANDELBAUM, FILM IDEALIST

By THE FILM MAN



E. MANDELBAUM.

"WHAT you say," an idealist up among the clouds in a New York skyscraper, with the hustle and bustle of a big film service about him, an office boy announcing visitors every sixty seconds and a 'phone buzzing every thirty! An idealist in such an atmosphere! Absurd."

Which, therefore, makes necessary a clearer term—"E. Mandelbaum, practical idealist." As a phrase, this is a condescension to popular usage because your true idealist is never impractical. The purely theoretical idealist is in reality a dreamer. E. Mandelbaum is far from that. For instance, the air-castle architect usually has back in the recesses of his brain some pet scheme which, if put in operation, would revolutionize conditions by a modern miracle. Mention film evolution to E. Mandelbaum in a manner indicating that you expect to wake up some fine morning and find everything rosy and ideal, and he will brush aside the remark with a kindly laugh.

"Film evolution is not going to come overnight," he continues. "It is a gradual evolution that we, in the midst of the business activity, may easily overlook until the change is accomplished. Improvement is being made on all sides, mechanical, business and artistic, but, best of all, the patron and exhibitor are showing an appreciation and demand for better pictures. The awakening of the exhibitor is one of the most encouraging signs of the present day."

A slow deliberate speaker is E. Mandelbaum, which impresses you with the thought that he is a careful, retrospective thinker. Perhaps those firmly lined lips and his large build indicate rapid-fire action when a decision has been reached, of that we do not know. But as president of the World Special Film Corporation, he has established himself as a factor in New York film circles with an ease and speed that is a revelation. It is only a short while ago that E. Mandelbaum was head of a feature film service in Cleveland, Ohio. Big enough, perhaps, but not covering the map as does the World Special. When in Cleveland Mr. Mandelbaum was also the owner of several feature film theaters, where he has been forced to study the patron at close range, which fact lends added weight to his views as to the future of the feature film. Cleveland is also the home of the Tipperary censor fights so that he should know something about public opinion, how it is formed, how abused.

"We had some rather exciting times with a censorship by the mayor out in Cleveland. At one time the policemen were qualified censors to report on the films shown on their beat, which resulted in a score of foolish arrests. And, sifted out, most of our trouble in Cleveland was caused by sensational posters more often than by the films themselves. The large body of public opinion is formed by the title of a film and the posters shown. A small proportion will see your film and be satisfied, but the larger body, without viewing the picture, has already condemned you because of a sensational, misleading title, and a lurid poster display. In my opinion no manufacturer should choose, nor any film service exploit, a title that has been chosen merely because of its evil suggestiveness as a bait for the sensation seekers. The picture-going public that supports us week in and week out does not require this type, then why endanger ourselves for the sake of a minority?"

"The uplift of the feature film must begin right at the door of the theater—with the posters. I believe in liberality in advertising, but also think that the deepest thought should be given to the poster question, because in more than one instance we have been afflicted with the burden of petty local censorship merely because of the influence exerted by an irresponsible poster."

"Coming down to the actual business details, it is most necessary that we get away from the footage system of determining the value of a film. On the face of it this method is radically wrong, yet it has grown into the business routine and will not easily be dis-

"Our greatest field of patronage is yet untouched. It is the united efforts of the manufacturers towards better pictures that will open this territory to us."

"Sensational, misleading titles can do more harm than even the posters or the films."

"We must get away from the system of valuing a film at so much per foot; quality alone must count."

"The exhibitor should no more be asked to take a film on my word than I myself would take it on the manufacturer's word. We must both see it and judge it by our own standards."

"We are bestowing a two-fold education. The illiterate classes are being educated up to better pictures; the higher levels are being taught the worth of pictures."

"The National Board is the best solution we have yet reached for the censorship problem."

lodged. In this the exhibitor must help. He must co-operate with the manufacturer in seeking to establish quality as the sole rule by which the worth of a picture is to be judged.

"In fact, quality should be the keynote all along the line. In our own company we are endeavoring to put this principle into operation by getting as far away as possible from set rules in the matter of number or length of releases. We want films that satisfy us, first of all; if we get three a week, then we release three; but if the films are not forthcoming, then we release none. I believe in following no definite rule but quality."

"Likewise, I believe the day is past when an exhibitor can be asked to tie himself up to a contract to take all the releases of a certain company without knowing, other than from the advertising matter, just what he is getting. The exhibitor should no more be asked to take a film on my word than I would take control of it on the manufacturer's word. We must both see the film before taking it and judge it by our own standards. Wherever possible we establish projection rooms within reach of the exhibitor, where he knows he may drop in and pick his programme by actually seeing the film and not by reading a lot of advertising matter and listening to our salesmen. When necessary, our firm often goes so far as to show the film in the exhibitor's own house. The idea is that he must take the film with his eyes open, just as he would do if buying any ordinary commodity."

"In connection with this point, that of the exhibitor viewing each film before renting, it is most encouraging to find the exhibitor more than meeting the manufacturer half way in the promotion of better films. The matter of dollars and cents is becoming less important. A wide-awake exhibitor who is in close touch with the desires of his patrons is never loath to invest in a high quality film in preference to a trashy but cheaper one. This is probably because pictures have been and are now engaged in a two-fold educational process. The motion picture received its early support mainly from the illiterate who judged the picture by the yardstick of melodrama. This class has been educated to a proper appreciation of better films. On the other hand, we are daily bringing into the photoplay theater people from higher and higher walks of life so that even the highest are being educated to the worth of the motion picture. It is to this class, this taste, that the motion picture dramatization of the popular novel and classic makes its strong appeal. And you cannot blame the manufacturer for being content with these adaptations, so long as the supply is so plentiful. Of course, the time will come, though personally I think it is far distant, when the manufacturer will be called on to supply original film stories that are as big in thought and purpose as the classics and famous stories. From indications I think the present-day scenario writers will be ready when the call comes."

"The booking of the films will be a most important part of the film business of the future, and large booking departments, equal in size and scope to those

of the theatrical magnates of the present day, will be a necessity. Mr. Twist, of our company, has very ambitious plans for our booking service."

The talk drifted around again to the question of censorship. There are shortsighted ones amongst us who think that the growth of the film industry means the death knell of the National Board of Censorship. As the views of a man who has met with all kinds of censorship, from the policeman on the corner to the National Board, Mr. Mandelbaum's words should be worth consideration.

"The National Board," he says, "is the best solution we have reached for the problem of film regulation. It is the only weapon we have to forestall the formation of local boards in every State and city in the country, and only the man who has had to exhibit films under the hampering activity of a local censor can tell what that means. But the National Board could be much better constituted. At present it is topheavy, in that it is composed entirely of outsiders. It would be a better plan, I think, to have active representations of the manufacturers and of the trade press on the board. The objections to having a representative of the manufacturers could just as easily be raised to the board as at present constituted and in practice would have as little foundation, while, on the other hand, his practical experience would remove many of the complaints made by film men to the present board. A press representative would be very valuable, I think, because he would be in better touch with conditions throughout the country than many of the members of the board as now constituted."

"This brings to mind a curious phase of the censorship problem. With the entrance of such theatrical concerns as the Lieblers and Klaw and Erlanger into the film producing ranks, we will soon have a market flooded with picture adaptations of popular plays. These plays have been seen for years on the stage without thought of censorship, yet I dare say there are some of them which, if placed on the screen originally, would have been barred from exhibition by many a small city mayor. Of course, in saying this I have no particular play in mind, I merely wish to indicate the viewpoint of a certain section of the public towards the motion picture. I might say here that I welcome the advent of such companies as the Biograph-K. and E. combination into the film field. Such a joining of forces is certain to produce very good work, and the more firms we have producing the best quality of work the better for the film world in general. With the majority aiming at the highest we will soon outgrow completely the period when the motion picture is looked upon with suspicion."

"I do not think that the widest imagination can conceive the future of the film industry. We can only speculate. The feature film is capable of wonderful things. Our greatest field of patronage is yet untouched. We are every day reaching more and more people who have in the past never thought of motion pictures, except with disdain. The time will come when the motion picture will become a more vital part of the life of this class. I feel favored to be in the midst of this game, doing my share to bring that day nearer."

"You are quite an enthusiast," I interposed.

"And why shouldn't I be?" He swung the chair about and rising strolled to the window. "Come here and look at some inspiration. It's on tap here day and night."

I stepped over to his side at the wide-paned window. There below us lay Broadway, the amusement center of a continent. The street around which the dramatic history of a country, and a bit of the world's is entwined.

"Five years ago, three, or even two years ago, you could not see what is below there now," spoke Mr. Mandelbaum. "Start down there just at the limit of your view, turn and glance uptown, then tell me what thoughts the different points bring to your mind."

The low-built, style of yester-year architecture characteristic of Wallack's Theater is our starting point. One of the historic spots of New York's street, the billing only a few days ago read: "The Last Days of Pompeii." Next, Weber's Theater—photoplays. Coming nearer we see the Savoy, its once noted stage hidden by the white surface of the picture screen. The Herald Square of musical comedy fame packing them in to photoplays. The Broadway—more photoplays. And away uptown, where the buildings merge into the indistinct lines of a distant drop curtain, there is the Park Theater. Memories of its early christening as the Majestic and the delights of The Wizard of Oz fade into the line: "Now running, The Last Days of Pompeii."

"And this is only the beginning," smiles Mr. Mandelbaum, as you come out of your dream. "Is it any wonder I'm enthusiastic? Say, isn't it great to be a film man?"

BURR McINTOSH ON FILMS

One-Time Publisher, Actor, Photographer and Athlete Will Soon Be a Film Man

That Burr McIntosh is coming to the film field should not be surprising. The wonder is that he was not one of the original "film men." For it seems but a step from McIntosh's ideals in photography to the art of motion pictures. And by the same token it will be interesting to see what an artist in still photography, a well-trained actor, will do when he gets to producing his own films. Mr. McIntosh is now engaged in promoting his own picture company. But before we see him in a film all his own we will have the opportunity of viewing his work on the screen in an All-Star production of in Missouri. In this picture Mr. McIntosh will be seen in the role which he originally created, that of Jo Vernon. The All-Star Company, under the direction of Augustus Thomas, who wrote the play, is now on its way South to secure the real thing in settings for the in Missouri film.

When seen in New York last week, Burr McIntosh had some interesting words to say regarding the things he hopes to do when handling his own company. "I have spent a lifetime in the study of artistic photography," he said, "and think that I should be able to transfer some of my ideals to the picture screen. Of course, having studied motion photography to some extent, I realize that there is a good deal of difference in the methods used and the results that may be secured. Aside from the photography, I hope to turn out films that from the point of view of direction and acting shall be at a high level. So many of the films to-day seem to indicate that the directors have forgotten the fundamentals of stage technique. They seem to suffer from foolishness and carelessness. What perfect direction means you can see for yourself in a film like *Checkers*, which, by the way, I think is a wonderful piece of work. I have been studying that film closely and have gleaned many valuable points, which I think will help me when I appear before the camera as Jo Vernon, the old blacksmith down in Missouri."

It is twelve years since Burr McIntosh has been seen on the stage in New York. Four years ago he appeared in Chicago and the Middle West for over a year steady in *A Gentleman from Mississippi*. At other times he has spent his hours in golden California.

A. P. BARNARD ILL

Kinemacolor President Taken Suddenly Ill, But is Now Recovering

A. P. Barnard, president of the Kinemacolor Company of America, was taken suddenly ill on Saturday and for a time was in a critical state. He is reported as being much better now and is on his way to recovery. The Kinemacolor president is at the Hotel Wallick, where a physician is in constant attendance on him.

On Saturday General Manager Sawyer, of the Kinemacolor Company, spent most of the day at the bedside of the sick executive. The Kinemacolor offices were on Saturday on edge because of the unfortunate occurrence, and the regard in which Mr. Barnard is held by the employees was shown by the frequent calls for information as to his condition.

THANHOUSER "BIG" PRODUCTIONS

The first of the so-called "Thanhouse" "Big" Productions, which are issued to exhibitors for exclusive first-run service under regular contract, is *Maude Fealy in The Legend of Provence*. There are four parts. James Cruise, Lila Chester, and Carey Hastings, of the regular Thanhouse Stock, support Miss Fealy. The "Big" productions will be issued at the rate of one a month, released the first day of the month. The *Legend of Provence* goes out Dec. 1. The following "Big" release will be on Jan. 1, and so on. C. J. Hite hit on the first-of-the-month release scheme as the easiest for exhibitors to remember. The "Provence" billing mentions Miss Fealy in a real theatrical way. It calls her the "late star of Thanhouse's Moths," just as though the latter was a stage attraction.

LAUNCH NEW LITHOGRAPH COMPANY

James A. Gausman and L. P. Weber, well known in the film business, have started operations as the Acme Lithograph Company and have fitted up a thoroughly up-to-date plant in the Marfield Building, Broadway and Forty-seventh Street. Nothing is lacking in the plant for the production of first-class poster work. The two popular partners are receiving congratulations from their many friends in the picture game on their good start and success seems assured.

"BILL" TO BE FILM STAR

Readers of the New York World and the papers throughout the country to which it syndicates its Sunday Magazine section, will soon see Paul West's little philosopher, "Bill," the office boy, in action. Mr. West has signed a contract with the Mutual Film Corporation to supply the scenarios for a series of reels, which will feature the irrepressible "Bill."

EMMY DESTINN GOT \$12,500

Emmy Destinn, who sang for a film company recently in a lion's cage, has received \$12,500 for the performance. This was at the rate of \$2,500 a minute. In addition, the film company had to insure her for \$125,000 against death or injury.

WITH THE FILM MEN

G. Blake Garrison, president of the Midgar Features, called for New York on the *Carmen* last Saturday, after a flying trip through Europe.

Billy Barry, late of the 100 newspapers, is now in charge of the advertising department of the Nicholas Power Co. Hope you can put the same quality into the advertising that Mr. Power is putting into the machine, Bill.

Don't forget the formal opening of the Screen Club, Saturday, the 22d. All the good ones of the picture business have been in training for the past week or more. Judging from the magnitude of the liquid refreshments on hand, there will be more than a "submerged tenth" before morning.

It's an ill wind that blows nobody good. The "sucker money" comes into the picture business every day—and goes out. The only one who seems to get any return from it is the sign painter, who is busy every day in the week changing the names of the moving picture concerns on the doors of the offices in the Forty-fifth Street Exchange Building.

Glowing reports from the Pasquall road companies who are out with *The Last Days of Pompeii*. Capacity business everywhere.

The pool tables are the most popular institutions in the Screen Club. They are busy all the time.

The "dean of press agents" is at work for the Mutual Film Corporation, and it is fine to get such good copy. Welcome, Phil Mindil.

Just received a clever little advertising stunt from the nephew of "Marse Henry" Watterson, H. Rothaker. It is a particularly clever little brochure and should "pull."

Hopp Hadley "ain't got no home" these days. He is still holding the lease for *Beliance* at Twenty-first Street and Eleventh Avenue, sans telephone and office force, but is spending most of his time on the subway between there and South Albany. F. J. B.

PICTURE COMPANIES INCORPORATED

ALBANY (Special).—The Scenic Feature Film Corporation of New York city, capitalized at \$20,000, was incorporated with the Secretary of State Nov. 13. Its objects are to engage in a general photographic and motion picture business. The directors are John Snyder, Leo Morris, Paterson, N. J.; Walter Bonn, New York city.

Other motion picture enterprises filing certificates of incorporation are the Efficiency Film Service, Inc., New York city; capital, \$50,000; directors, F. C. Chamberlin, Paul Ziselman, Webster J. Oliver, 260 West Ninety-ninth Street, New York city; Iroquois Theater Company, of Buffalo, N. Y.; capital, \$10,000; to control motion picture theaters of all classes; directors, Paul Sheehan, Arthur J. Adler, William H. Gorman, Buffalo, N. Y. G. W. HERBICK.

GARDNER PLAYERS WORKING HARD

The Helen Gardner Players are at present working hard on a series of twelve three-reel pictures which have been sold to the Helgar Corporation. Mr. Gaskill, of this studio, directs and writes all his own photoplays and this forthcoming series will furnish an interesting contribution to the year's offerings. The fact that the stories revolve about Miss Gardner as the central figure insures the success of the pictures. The first of the series, *A Daughter of Pan*, which has just been completed, is classical, the scenes being laid in ancient Greece. The second of the series is entitled, *Olga Treskof*, a tragic story of Russian life, which, in turn, will be followed by an up-to-date comedy, *The Girl With a Hole in Her Stocking*. The above pictures will be distributed by the Warner's Features, Inc.

MACE RETURNS TO COAST


Fred Mace and his comedy company have returned to Los Angeles. They have been operating East pending the completion of a studio in the Brooklyn Heights section of the beautiful California city. In the party are Marguerite Lovelidge, "Bud" Duncan, Harry Edwards, and George W. Peters, cameraman, and Mace. A new "One-Round O'Brien" story will be the first picture tackled by the returning Apollites. Another prizefighter will have to be found by Mr. Mace, as his "contracted" fighter, "Bull" Young, was killed in a California bout while the Apollites were East.

COYTESVILLE STUDIO OPEN

The buzz and hum of life is again discernible around the Universal Studio at Coytesville, N. J. For the past week carloads of "props" and scenery have been arriving, while a large force of mechanics have been busily engaged in enlarging, rebuilding, and preparing the studio for the production of imp photoplays. Manager Mark M. Dintenfuss has induced Walter MacNamara to be his head director, and he in turn brings with him Jane Gail, Matt Moore, and other members of the imp company.

"OUR MUTUAL GIRL" NEXT

The Mutual Film Corporation is planning the release of an extensive series on which work will soon be started, the title of which will be *Our Mutual Girl*. The series will portray the adventures of a country girl who comes to the city and her gradual rise in society. The stories will be made the excuse for topical views of New York personages and places. Lawrence Griffith is to have charge of the series.



Selig
SUPREMACY
in
The Field of the Open
with
The Lords of the Jungle
has been
Widely Complimented
by a Host of Imitators
ORIGINALITIES

CAPTAIN KATE
BACK TO THE PRIMITIVE
LOST IN THE JUNGLE
A WISE OLD ELEPHANT
WAMBA, A CHILD OF THE JUNGLE
IN THE MIDST OF THE JUNGLE
TERRORS OF THE JUNGLE
THOR, LORD OF THE JUNGLE

A Sure Thing! Leads the Field!

Do You Want to Tab a Winner?

THEN GET

"THE TRADUCER"

OR

The House on the Glacier

IN THREE PULSATING REELS

ENACTED BY THE FAMOUS PLAYERS OF FRANCE

This Union Feature has an appealing story, strong heart interest and works up to a dramatic climax, both sensational and powerful.

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FEATURE FILMS ON THE MARKET



"THE GUNMAKER OF MOSCOW," EDISON.
Feature Release on General Film Programme.

"CHECKERS" A DIRECTOR'S TRIUMPH

Film Staging of Blossom Play Perfect—"Across the Continent"
Not Clear—"Baseball's Peerless Leader"

"CHECKERS"

Six-Part Motion Picture Dramatization of Henry Blossom's Play Made by Eustace Hale Hall and Lawrence McGill. Staged Under the Direction of Augustus Thomas and Released by the All-Star Company.

"Checkers" is a fine story, perfectly played, and wonderfully staged. Little more need be said. The story of Checkers we all know, and its wonderful adaptability to motion pictures is clear. The scenario has been prepared by experienced hands and the playing is what would be called "natural." The settings and the direction of the "mob" scenes, especially that of the run on the bank, are the work of a master. But one thing is lacking in the film, the element of suspense is not developed as we think it might have been. We enjoy the film immensely, but there is no anxiety or wonder as to what is to happen at the end.

The story of the play need not be repeated. In the film we see "Checkers" originally as a bank clerk. After the death of his mother we see him with "Push" Miller in the gambling house, then as a devotee of the sport of kings, and later in Clarksville. His return to the racetrack and his "killing" when Remorse canter home at 100 to 1 are all made the excuse for some thrilling scenes and fascinating settings. The run on the bank, and "Checkers's" saving of Barlow from ruin, are graphically portrayed.

The victor's laurels go to Lawrence McGill for the impressive effects he has secured. The acting palm is won by Jack Hagan in the likable role of "Push" Miller. Thomas W. Ross's work is fully up to the requirements of his part. Gertrude Shipman pleases us as Cynthia. The cast is, on the whole, an excellent, well-balanced one. The photographer's work is deserving of a world of praise.

"BASEBALL'S PEERLESS LEADER"

The Peerless Leader Frank L. Chance
Philis Norwood Ned Burton
Mrs. Norwood Kate Marlow
Ethel Norwood Gwendolyn I. Bates
Count Castenell Victor Benoit

We were agreeably surprised with this picture. Frankly, we never expect much from films featuring well-known athletes or other personages. But Frank Chance proved equal to his opportunities as an actor, the scenario was fair, and the result was satisfactory. To the ordinary audience, with its avid interest in anything remotely connected with baseball, the film will undoubtedly prove a hit.

Ethel and her father are both baseball fans. To escape the attentions of a count whom her father wishes her to marry, Ethel sets out alone in a motor launch. In a well handled scene we see the launch go on the rocks and Ethel swims for shore. She reaches the bungalow of Frank Chance, and no one being home makes herself comfortable, doffing her wet clothes and donning

Chance's robe. The telephone is broken, so on the Peerless Leader's return he is forced to let her take his room for the night while he sleeps in the chair outside. In the morning Ethel's parents find her and she is carted off to her grandfather for safe-keeping. She manages to get a note to Chance at the ball grounds and he leaves the game while he attempts to free Ethel. While he is attempting to circumvent the grandparent, the game, which we see in detail, is going against Chance's team. The mascot is dispatched to bring back the Peerless Leader. Chance hits upon an idea. While the grandparent are in another room, Ethel and the mascot change clothes (very discreetly done) and they escape, leaving the mascot to meet the grandparent's astounded gaze. Of course they arrive at the grounds, Chance wins the game, and then afterward wins the girl.

The acting and direction are fully up to the standard. The baseball scenes have been capably handled.

"ACROSS THE CONTINENT"

Four-Reel Adaptation of Dion Boucicault's Play of the Same Name. Produced by the Pilot Company and Released as a Special Feature.

John Adderley, Jr. Herbert Barry
John Adderley Wilbur Hudson
George Constance Herbert Barrington
Agnes Constance Mrs. Guy Standing
James W. H. Burton
Tom Constance Octave Lamon
Louise Constance Marion Cooper
Mr. Goodwin A. E. Elliott
Clara Goodwin Ann Holters

It is one thing to produce a story, and quite another thing to make that production intelligible. In the story form, this was an interesting plot. In the film form it becomes highly unintelligible, and but for the continuous action, the hairbreadth escapes, the many deaths, and the suspense that is held in fine shape throughout the play, the offering would fall away below the standard. In the first place, the director has not given himself enough room on the four reels to properly interpret the story without cuts. We are shown a snatch here, a hasty glimpse there, and then quickly transferred to another point of action.

There are a great number of characters in the story, and to fully follow and comprehend all their actions means a continual shift of attention, which makes it hard to follow. At least five reels, or maybe six, would have been better than four. As to the sub-titles, they are unnecessarily wordy and slangy. In one instance the "heavy" is told to "give this the 'once over.'" We doubt whether any audience would understand this, and we also fail to see why it was necessary to use so much melodramatic phrasing throughout all of the sub-titles. The film itself is sensational enough without an unnecessary burden of this form. Plain English would have given a much more respectable atmosphere to the whole thing. The photography is good throughout most of the film. The part of Caesar, the colored butler, is excellently well taken by W. H. Burton, who has the only humorous part in the play, and it is a relief when he comes on the screen. After the sensational action throughout the four reels, it would be too much to expect a climax that would excel what has transpired before it.

The one best feature of the film is that it is a wholesome lesson teaching the evils of alcohol.

John Adderley, a prosperous saloon-keeper, teaches George Constance to drink, and the latter carries it to excess. When George's wife begs the saloon-keeper to prevent his drinking, the saloon-keeper refuses to do so, but giving her a glass, he bids her give a toast to his son, John, Jr., of whom the father is proud. The wife gives the toast: "May your son curse you as I now curse you; may you live to curse him as I now curse you." Twenty years later the son, grown to manhood, goes through an endless series of shady adventures. He is sent to jail, and, escaping, meets his own father, who curses him with his dying breath. The son is foiled in running off with one of the two girls who are in love with a couple of the young men in the story, the young girl being the daughter of the woman who cursed his father. The son is finally shot blind and ends his days in jail cursing his father. This is a very "cursory" synopsis of an almost unbelievable amount of action crowded into four films.

"CAPRICE"

Four-Reel Picturization of Mrs. Fiske's Comedy-Drama Success. Produced by the Famous Players Film Company.

Mercy Baxter Mary Pickford
Jack Henderson Owen Moore
Wally Henderson Ernest Truax
Jim Baxter Odeda Grass
Mr. Henderson James Gordon
Edith Henderson Boots Wall

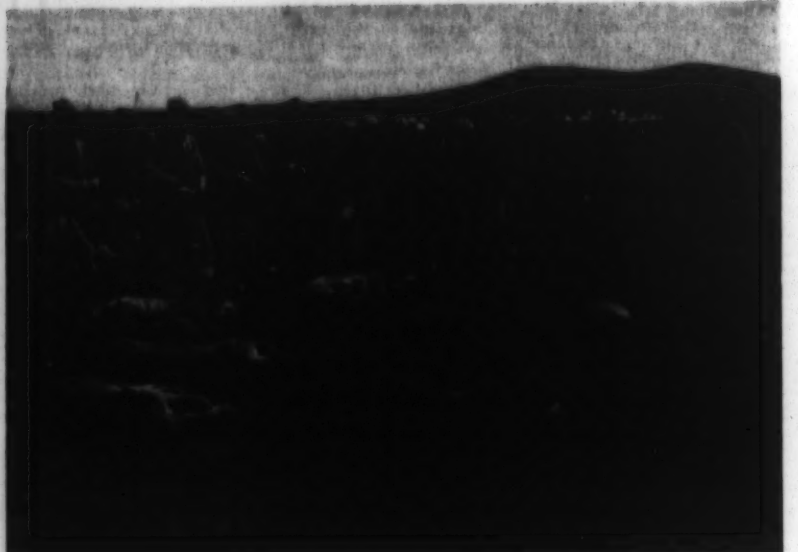
Jack Henderson, satiated with the artificiality of social life, joins his brother Wally's camp in the Adirondacks. While out gunning, Jack has the misfortune to accidentally shoot Mercy Baxter, a mountain maid, in the arm. He takes her home, continues to call, and by the time her wound is healed he has fallen in love with her and proposed. Having been accepted, Jack writes to his father that he is going to marry Mercy, and describes her in his letter. Mr. Henderson comes on, and having failed to persuade his son to break the engagement, calls on Mercy, tells her that she will plunge Jack into social oblivion if she marries him, and asks her to give him up. She refuses to do so, and defiantly shows him the door. Regretting her anger, she sends Henderson a note stating that she will do as he asks by turning Jack's love for her into hatred. Mercy permits a crude mountaineer to make love to her in Jack's presence, succeeding in turning him against her, but, discovering her letter upon his return to the camp in his father's pocket, he hastens back to the Baxter cottage to find her attempting to commit suicide with an unloaded revolver. They decide to get married, and though Henderson appears at the ceremony and attempts to stop it, carry out their determination. Two months later, Jack is striving hard to make an exotic out of his hill product. Mercy endeavors to come up to his social ideal, but her efforts are futile. Her father one day calling at their mountain cottage, finds her in tears trying to master her piano lesson. Baxter tells his daughter that if her married life should ever prove unhappy to burn a signal light in her window, and he will call for and take her back to her old home. Jack brings home a college chum, and Mercy conducts herself in such a boydenish manner before the visitor that her husband realizes his mistake and writes his father to that effect. Mercy discovers him writing the letter, signals her father, who calls and takes her home. Henderson takes Jack to Europe, hoping that travel will make him forget. Mercy, realizing her shortcomings, has her father take her to the city and, under the name of Miss Wheeler, enters a boarding school. Jack's sister Edith, is also attending the school, and the two girls become fast friends, Mercy soon discovering the former to be her sister-in-law. A fire breaks out in the school, and the untutored mountain girl saves one of her fellow students from perishing in the flames. At his

sister's graduation ball, Jack arrives and meets Miss Wheeler, but does not recognize in this finished social product his boydenish Mercy. Edith invites Miss Wheeler to her home, and the family are delighted with her charming roommate. Later Mercy confides to Edith that she is Jack's wife, and dons her old mountain toga. Jack discovers her in the arbor and they are reunited.

This comedy-drama affords Mary Pickford an excellent vehicle for exercising her distinct artistry. She succeeds with remarkable skill in making every effort bear histrionic fruit, and though some of the comedy situations seem forced, the crisp humor and easy naturalness of her pantomime completely carries the canvas to a mirth-provoking issue. Owen Moore contributes sterling support, while James Gordon's convincing performance dominates every scene in which he appears. Excellent direction and camera effects were reached in the burning school scene. The week's winner.

The Doom of the Ocean (Electric, Oct. 28).—A three-part drama, in color, of a highly sensational sort. And when we consider the great amount of pigment that is applied on all parts of the film, it would not be too much to call this a highly-colored play. The plot itself is extremely simple, and but for the novelty of the color the story would hardly merit a mention of one reel. The staging lacks dash in several instances being so illogical as to excite ridicule. The climax, the escape from the lighthouse, is truly thrilling. Jack Hodson is at the lawyer's, where he has heard his wife's will read, to the effect that if a niece Helen sees the sea, which were meant for her, in the papers, and she sends a telegram to Jack, announcing her coming. Jack has been visiting a deserted lighthouse with his friends, and he determines to secure the inheritance by a crime which he has conceived. He meets Helen on landing, and shortly after her arrival persuades her and her thirteen-year-old son to visit the deserted lighthouse. Here he locks them in, throws the key in the ocean, and leaves. The next day arrives, and Helen, of good acting we see the anguish of the prisoners. Finally her signal of distress is observed by the lighthouse people on shore, who signal a passing ship, which goes as near the rocks around the lighthouse as it dares. A ridiculous bit of sentimentalism now takes place where the woman bites her arm, and with the blood writes a message to her rescuer, telling of her predicament. A rope is gotten up to her, and she and the boy slide to safety in a sensational manner. Just as Jack is about to inherit the fortune Helen rushes into the lawyer's room, and wrong is made right, by Jack's arrest and Helen's inheriting the fortune. The illusion is continually shattered by laws in the staging.

The Fast Freight (Kalem, Nov. 10).—A two-reel offering that gives us another of Kalem's well-acted and realistically staged railroad dramas of capable and artistic direction. The casting is good throughout, but the strength of this play depends over all upon its action. There's never a quiet moment throughout its entire length. Billy and Ruth are in love and, like most young lovers, imagine that they know each other. Billy's pay as a section hand is not conducive to comfortable matrimonial affairs and he gets a job as a brakeman, but on the same train as a freight conductor, also in love with Ruth. Their rivalry leads them to a fist fight and Billy gets all the best of it. Two tramps now attach themselves to the freight train and are paid by hand to kill Billy. In a free-for-all fight he is knocked from the train and into the river, whence he swims ashore. His mother persuades him to give up his perilous job, and Ruth, being led to believe that it is through cowardice that he is quitting, decides that she didn't know his true character and breaks their engagement. Ruth is keeping company with hand now, when she gets word at her station, where she is the telegraph operator, that a section of a freight train has broken loose and is tearing down the grade towards the oncoming passenger train. Ruth refuses to do anything in the matter, but Billy, who happens to be around, makes a flying leap from a side-tracked freight train onto the top of the flying cars. By means of the hand brake he brings the runaway to a stop in the nick of time. Promotion, and Ruth, for better or for worse, is his reward.



SCENE FROM THE PAUL RAINY PICTURES.

"THE TRAFFIC IN SOULS"

Six-Reel Drama. Produced by George L. Tucker. Written by W. Macnamara and G. L. Tucker and Released by Universal Company.

Mary Barton Jane Gail
Lorna Barton Ethel Grandin
Isaac Barton William Turner
Larry Pollockman No. 4484 Matt Moore
The Philanthropist William Welsh
The Daughter Irene Wallace
Bill Bradshaw William Cavanaugh
The "Go Between" Howard Crumpton

A six-reel feature drama with which the manufacturer has taken the most detailed pains to present a true and at the same time unsuggestive drama of the white slave traffic. They have succeeded admirably in handling a subject of morbid interest and difficult situations with nothing that would pander to the evil senses and everything that tends to bring out the finer feeling of the spectator. The story in brief is as follows: Mary and her sister Lorna are employed at a fashionable candy store. Lorna is abducted through the wiles of a procurer, and is being starved into submission. The sweetheart of Mary is a bright young officer. Mary secures a position in the office of a philanthropist, the latter being the real head of the vice trust. By means of a dictograph improvement, Mary not only finds out where her sister is being held, but also obtains evidence that later helps to convict the pseudo-philanthropist. In a thrilling rescue Lorna is saved from the hands of the white slavers. In an anti-climax that might well be shortened, we see the tribulations of the man who posed as the benefactor, and who in reality was the villain. This in brief is the plot of the story, which ends with the marriage of Mary and the police officer. But the value of this film is that it is a wholesome sermon in fiction form, and as the director was only able to show one form of the white slave peril with Lorna as a victim, he has the police officer concerned in a number of other attempted abductions as well, and teaches in a realistic and well directed series of scenes some of the other perils of the white slavers. The photography is excellent and in some instances unique. The setting of the scenes, and the acting of a large and well-known cast, is admirable. The interest in this human drama is well sustained and is built with fine cumulative effect up to the point where the police break into the house of vice. With all the sensational action throughout the six reels, there is nothing to stagger our credulity. It is a film for children above the age of fifteen to see.

In Love and War (Pathéplay, Oct. 20).

Lieutenant Gino Aldi meets Marie Carme, a farm girl, and falls in love with her. The officer takes advantage of her love and leaves her a week later, when ordered to Tripoli on active service. During the war Marie meets an Italian aviator, Mario, who leaves the farm and gets a position as maid to Gullia Novelli, the daughter of a wealthy diplomat. After peace has been declared the victorious Aldi returns, covered with glory, and is introduced to Gullia by General Armandi. The young hero falls in love with the girl, proposes, and is accepted. Marie, discovering Aldi's photograph exhibited in her drawing room, has to be carried to her room. The housekeeper gives Gullia a love message from the officer to the maid, that the latter has dropped. The disillusioned heroine turns the letter over to her father, who in turn shows it to General Armandi. Confronted by the two men when he calls Gullia, Aldi admits the affair and expresses a willingness to marry Marie. The aristocratic family, and of the maid, witness the ceremony, and Gullia displays no sign of disappointment till after the united lovers are on their way to Tripoli. The dramatic incidents of the two-reel play show evidence of splendid screen direction. The love scenes are typically Latin and, of course, overemotional. The noble bearing of the players interpenetrating the Italian aristocracy is worthy of special mention. Artistry and attention to detail, together with excellent photography, give the film a good commercial value.

Over the Cliff (Relay, Nov. 5).—A three-reel drama by Webster Cullison, offering some magnificent scenic effects, aided by fine photography. The director has done excellently with a very poor and uninteresting story. However, the local color and atmosphere injected into the play help mightily where the interest in the story itself fails. The story is that of the seduction and at the same time everbearing hatred of an Indian boy, who is forced by a couple of Mexican thieves. These thieves subsequently kill a man and his wife for their money, but the Indian escapes with the child. In after years the child is adopted by a kindly woman, with whose son the girl falls in love. The local avenger is one of the thieves who killed the girl's parents. He kidnaps the girl to whom he has taken a fancy, but the Indian trails the girl to where she is in hiding, and she is restored to her lover. Lean for life over the cliff by the Indian and the subsequent throwing of the governor over the same cliff constitute what thrills there are to this play.

Story of the Moors (Relay, Dec. 23).—A story of Ireland, a three-reel offering, based on a legend of the eighteenth century. The theft of a baby from its cradle, the rightful heir, forms the plot of this play, and while the staging and atmosphere are excellent, it is too bad that a stronger and more novel story could not have been the basis for such good acting, clear photography and conscientious work on the part of the director and the large cast and mob that he had to handle. The acting of J. Warren Kerrigan and William Worthington as the male roles, as usual, leaves nothing to be desired. More subtleties would aid in the easier understanding of the story. Sir Ernest Burke is left the guardian of his nephew, John, an infant in arms. Sir Ernest also has a son of the same age as the heir to the fortune. He bribes a peasant named Darby to steal John, and Sir Ernest then puts his own son in the empty bed of the stolen heir. John is adopted by the wife of a peasant outside, whose home Darby left him. After a lapse of twenty years John has grown up a sturdy young fellow, in love with his adopted family and the daughter of a neighbor. The presumptive heir, on the contrary, is a hated prodigal, who happens to have harmed the adopted sister of John. The

sister dies, and John swears to avenge her. Now as the false heir is walking down the street, he chances to bump into Darby, grows old, and knocks him down for daring to get in the way. Darby follows and kills the false heir from a blow of his club. John has been looking for the man who wronged his sister, the crowd following to see the vengeance which he has sworn to take. John chances upon the man just after he has been slain, and, standing there, he is naturally thought to be the murderer. John is arrested, tried, and condemned to be hung. Darby and Sir Ernest are both now smiling with remorse, and Darby confesses to the priest. The priest tries to help John to escape, but to no avail. At the scaffold Darby rushes up and confesses his crime in public, and John is freed. Sir Ernest now confesses his crime, and John is restored to his ancestral rights, where he also brings with him his sweetheart and his adopted mother. Directed by J. F. MacDonnell.

The Veteran (Broncho, Nov. 5).—Amos Hood, a Civil War veteran, receives a letter from Washington that, due to a technical error, the payment of his pension will be temporarily suspended. He tries to get work to support himself and his sick wife, but, on account of his age, is refused wherever he applies. In a hour of dire need, the veteran receives an invitation to the old soldiers' banquet, during the course of which he is presented by his old camp comrades with a medal for bravery during an engagement. The toastmaster, having discovered Hood in the act of secretly taking some food from the banquet and hiding it in his coat to take to his wife and, after the old veteran has left the hall, takes a collection from among the members present, and follow him home in a body. Amos arrives to find his wife lying senseless upon an open Bible, cold in death. As he is bowed in grief beside her body, the banqueters' band half in front of the house and strikes up "Old Dutch." A neighbor informs them of the veteran's bereavement, and every old warhorse's hat comes off in silent sympathy at their comrade's loss. This simple story, told in a two-reel film, is freighted with pathos-inspiring moments that cannot be equaled by the presentation of a tale of love and devotion displayed by a younger hero, and should find many a well-earned canvas. The veteran comes both young and old. Sure-fire acting parts that score heavily, while the director never passes by a dramatic moment.

The Way to Happiness (Warner's Special Feature).—Teeming with pathos, and abounding in stirring scenes, this three-reel feature offers an alchemical screen-drama similar in theme conception to The Servant in the House. It advances the theory that real happiness does not lie in wealth or in worldly pleasures, but rather in aiding one's fellowmen. The story concerns itself with a sincere, living man, who enters a factory hand over the task of helping a struggling factory hand overcome the difficulties that surround him; shows the latter's employer the detriment of greed and the benefits derived from fair treatment of his hands; also leads the woman owner of the mine to the means of respectability. Wherever he enters he spreads sunshine and good cheer among humanity. A beautifully film-told sermon that cannot fail to move its audience wherever exhibited. It should prove a drawing card, especially at a Sunday matinee. The story is told with an eye to detail. The acting of the characters involved rang with sincerity and strength. Let's have more productions of this kind.

The Hand That Condemns (Warner's Special Feature).—A love-mystery-detective story given a rather artistic production, shown with a commendable care for details. In an English setting we find Daisy, the niece of a duke, in love with Francis, the duke's private secretary. The duke finds this out when he attempts to influence his niece toward a suiter whom he considers a considerable Daisy's brother, Ernest, a student in medicine, and also an easy spender, is badly in need of money to pay a card debt that he has contracted. He helps his sister in her love match with the private secretary, hoping thereby to gain the money he needs. He fails in his plan, and Daisy and Ernest are married. He now manages to form a check in his uncle's check book, and goes on his riotous way, unmolested, but Francis is arrested for the forged check, and even Daisy revealing her secret marriage being him not in the least—the husband is imprisoned. After three years he escapes, finds his way back, and through the efforts of a detective, with a specimen of the handwriting of Ernest. This tale with the writing on the forged check, and the guilty man is at last brought to bay, and the young couple are reunited and blessed. It is a story that holds the interest by means of the plot, though at times a bit vague, and contains several very pretty photographic effects.

The Heart of a Police Officer (World Special Feature).—A four-reel drama, shown with the usual European nicety of detail and beauty of background. The acting is excellent, the focusing fine. The interest is not well sustained, because we are in the very beginning given the solution of the difficulty. However, what is pleasant to be part of the dramatic solution in the last reel is but a repetition of the plot in the foregoing reels. There is considerable deliberation, so much as almost to be called maddening. Another objection to the construction is that the police officer who sacrifices his duty for the poor hunter is in no way related or apparently interested in him, except as his kind heart prompts him to be. And being a European production, what more natural that the villain should be interested in the hunter's wife. Francis is the hunter whose child falls ill, but same is so scarce that he has not the money to buy the child medicine. The landlady of the local inn wants some ducks and asks Francis to get them, suggesting the private preserves of the marchioness. Driven by sharp necessity, Francis shoots one of her grounds, but is caught at it by Joe, the man who is interested in the wife of Francis. The latter is arrested and sentenced to pay a fine of 500 francs or serve three years in prison. He is given thirty days to raise the money or start to serve the sentence. Now Moratti is a kindly police officer, who has saved 500 francs, and we catch him in the act of writing to his mother and fiancée to come on as he has saved enough to get married. Through the wife of Francis he hears of their necessities and, by chance, is assigned to make the arrest when the thirty days have elapsed and Francis has not yet paid the fine. But his kind heart will not allow him to make the arrest and he tells his superior, the Lieutenant, that Francis has just paid the 500 francs, saving this of course, with his own dowry. His mother and fiancée arrive and the lieutenant hears him telling them that he has lost the 500 francs. The lieutenant pays 500 francs of his own, puts them in an envelope and drops it into Moratti's rattle. Moratti, of course, realises the lieutenant's sacrifice and gratefully accepts the 500 francs. Moratti is married and goes off on his wedding trip. Francis is given a position on the staff of the lieutenant.

KALEM FILMS

THE OCTOROON

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In Three Parts

Millions of people have seen this immortal drama in the 32 years it has been produced on the stage. Shrewd exhibitors who book this feature will reap a harvest as the result of this popularity.

Secure the co-operation of your local newspapers by supplying them with cuts of the above. Four two-column, coarse-screen cuts, 60c. ea.

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Scene from "THE FOOT PRINT CLUE"

THE FOOT PRINT CLUE

The rescue of an innocent man from the clutches of a raging mob, one of the breathless incidents.

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The lovers lock Dad in a phone booth and marry while he rages inside.

(On the same reel)
Andrew Carnegie's Gift to the World
Showing the magnificent Peace Palace at the Hague, and other interesting topical pictures.
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KALEM COMPANY

235-239 West 23rd Street

NEW YORK



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Released Friday, November 28th! Released Friday, November 28th!

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(IN TWO PARTS)

A drama of East India that will make the chills creep up and down your spine. A lurid tale of "BYE" of the Sacred God and is followed in America by a renowned actor. It's coming, nerve-rattling and thrilling. Thomas Commerford, E. H. Oliver, Ruth St. Denis and Richard C. Travis at their best. Herald and posters are now ready.

"THE LITTLE SUBSTITUTE"

A beautiful drama of love, affection and sacrifice featuring FRANCIS X. BUSHMAN.

"DOLLARS—POUNDS—SENSE"

An extraordinarily funny comedy. A riot of mirth from beginning to end.

"THE NAMING OF THE RAWHIDE QUEEN"

A novel Western drama featuring Harry Todd, Evelyn Selbie and Trus Boardman.

"SOPHIE'S HERO"

This is positively one of the best comedies ever produced at our Western studio. MARGARET JOSELYN and AUGUSTUS CARNAY featured.

Coming Friday, December 5th! Coming Friday, December 5th!

THE "PAY-AS-YOU-ENTER" MAN

(IN TWO PARTS)

A FEATURE DRAMA FOR THE HOLIDAYS

This is positively a FEATURE. A splendid holiday subject with superb backgrounds, excellent photography and unusual portrayal of characters. Richard C. Travis, Irene Ward and Betty Brown featured. Herald and posters now ready.

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YALE BOSS, EDISON PLAYER.

"Yale Boss and His Horse" was intended as the title of this picture, but after the photograph was developed, so little of Yale is to be seen that the title becomes, "A Horse and Yale Boss" (no, Varese, it is not a horse on Yale). The popular Edison youngster has ridden horses ever since he was knee high to a grasshopper, and, as might be inferred, is now quite an expert. Yale was permitted to get the horse as an inducement to get up early in the morning, his mother figuring that he would be crazy for a ride before he went to the studio in the morning. It was a wonderful scheme, with the slight exception that it didn't work at all—as Yale does his riding afternoons when not busy.

By the way, Lloyd Robinson calls attention to the Grace Hoffmannesque attitude of the gallant steed's front feet. "And yet," he says, "it is not fat enough to be a real circus horse."

COSTLY FEATURE LITERATURE

Bert Adler, of the Thanhouser "Big" Productions, is receiving congratulations on the costly lobby literature he is issuing free for the feature. The Legend of Provence, in which Maude Pender is seen. The new literature is the product of the celebrated "duotone" color process, and Bert says that the one job cost as much as a half dozen of the ordinary jobs. Despite the cost, the Thanhouser Company is sending the literature to a list of fifteen thousand exhibitors, making The Legend of Provence campaign their most costly to date.

ANOTHER REVIVAL CONVERT

The Kalem Film Company has joined the ranks of the revivalists. Owing to the many requests received from picture fans, many of them due to THE MIMOSA'S crusade for revivals, the Kalem Company has consented to release Colleen Hawn, a film adaptation of Dion Boucicault's great play which proved very popular about two years ago. This picture is a multiple reel feature taken in Ireland.

"LEAH KLESCHNA" POPULAR

The Famous Players Film Company has received a gratifying response from the trade to its announcement that one of the forthcoming releases would feature Carlotta Nelson in the international success, Leah Kleschna. This wonderful story of a woman burglar's regeneration stirred the world when originally produced, and in pictures it offers wonderful opportunities.

"WILD ANIMALS" OPENS

How Wild Animals Live, intimate natural views of animal life in motion pictures commented on by Mr. Frederic Dean, M.A., LL.B., opened at Carnegie Lyceum to great business Nov. 16. These pictures have been brought here direct from their six months' exhibition in England and Continental Europe, where they are still arousing phenomenal interest.

WORLD SPECIAL COMPANY BOOKINGS

The World Special Films Corporation has made arrangements for booking exclusive territory with N. E. Green, of Boston, for New England, and the Progressive Amusement Company, of San Francisco, for the Pacific Coast. These companies will book the Pasquall production, The Last Days of Pompeii in their territory. All other bookings will be taken care of by the branch offices of the World Special Films Corporation.

FILM CORPORATION SUED

Action has been started in the Supreme Court, in New York, against the North American Film Corporation to recover \$7,000. The complainant is the Carlton Motion Picture Laboratories. William Steiner, an officer of the North American Company, is made a co-defendant in the suit. The money asked is alleged to be due on promissory notes which are now due.

Selig

THE AIM AND END OF THIS PRACTICAL AGE IS RESULTS

THE VIRTUES, VARIANTS AND ABSORBING INTERESTS
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"THE CIPHER MESSAGE"

The interest of the day in the fashionable crook plying his vocation as a guest in the home of aristocrats, is manifest in the drama and this powerful picture play presents him alluringly and the keen detective unerringly. How the cleverest of London's most accomplished thieves are meshed in a net of evidence and convicted, makes a strong story very vivid.

In Two Reels

Released December 1st

December 2nd "THE RUSTLER'S REFORMATION"

A bad man from the West has a beautiful daughter who wins the heart and hand of a wholesome cowboy and accomplishes the reformation of a wicked parent through the power of prayer.

December 3rd

"WITHIN THE HOUR"

A mother goes shopping and cautions her little girl to remain home for an hour while she is absent. During this interim a burglar enters the house but experiences a change of heart that makes him a new man.

December 4th

"GRANDDADDY'S BOY"

The power of childhood over age is strikingly and interestingly exemplified in this charming little domestic drama. It is finally the fortune of a little boy to intercede with his grandfather and bring happiness to the lives of youthful lovers he has repudiated.

December 5th

"NORTHERN HEARTS"

One of the great remaining fields of rugged romance is the o'er true tale of the Northwestern Mounted Police. No service requires more intrepidity and quick-wittedness than is found with these Red Riders. That they are as square in love as they are brave in performance of duty is the drift of this story.

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One-sheet for every attraction, three-sheets for the two-reel releases, and additionally six-sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

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On Tuesday, Dec. 2nd, and every Tuesday thereafter, "Gold Seal" films will take the place of the regular Tuesday "101 Bison" on that Universal Program. The first "Gold Seal" release will be a three-reel melodrama, "Under the Black Flag." It is every bit as wonderful as "Captain Kidd." See that you get it!

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SCENE FROM GEORGE KLEINE FEATURE RELEASE.

STUDIO GOSSIP

THEY call Carlie Blackwell's studio in Los Angeles the "Happy Family" studio, things run along so smoothly and easily there. Carlie Blackwell is producing a two-reel drama, which embodies some new ideas. It is called *The Convict's Yarn*. A society man is accused of stealing a necklace and extraordinary circumstances point to his having done so, and he is sent up for ten years. One day a convict describes how he nearly perpetrated a certain theft, and how he thought he was being followed, and how he escaped. The young society man recognizes in the story the crime for which he was convicted, and all comes well. Mr. Blackwell has a fine acting part in this, H. C. Hadley is the criminal, and Louise Glauco is Blackwell's sweetheart.

HELEN CASE is getting to be an awful pool shark. She and Robert Thoraby, of the Vitagraph Western company, play nearly every evening. Helen has even acquired the knowledge of how to look wise when she puts a ball in the wrong pocket. She is weak on her "English," however, but then Helen Case was never very good at "putting on side."

WILLIAM ALDER, the well-known camera man, has been specially engaged to turn the crank for Allan Dwan in a series of pictures which call for delicate trick photography in conjunction with psychological dramas.

THE Photoplayers' Club in Los Angeles now holds an impromptu stag every Saturday evening, and the talent of the club is rapidly being brought to light. The membership is increasing all the time, and it is already one of the most popular clubs in California.

HARRY POLLARD has finished his last picture for the Universal, a charming "Kid" picture in which his little niece, Kathie, added another success to her youthful ventures. She is certainly a clever little mite. Mr. Pollard has his future fully outlined and will take a holiday for a couple of weeks. He says it seems funny not to be working and he feels as though he was "loafing." He achieved great success, both as an actor and as a producer whilst with the Universal, and was equally at home in "Kid" pictures, dramas and comedies. He and his charming wife, Margarita Fischer, are "motoring" around Southern California and are enjoying their brief rest. They are a jolly couple and capital companions.

CARLIE BLACKWELL of the Kalem company, recently engaged a young man to attend to his personal correspondence, the sending of photographs, etc., and after the question of salary had been agreed upon, Mr. Blackwell explained that for a month it had been neglected. "Oh! we will soon get even on that," said the young man. Carlie produced bundle after bundle and the remarks of the young man became more monosyllabic. When the search for more letters was completed, he looked at the piles of letters and then at Blackwell, and said, "Gee! It's lucky for you we settled the salary before you produced your correspondence!"

FRANK MONTGOMERY of the Kalem, is put-

ting on *A Dream of the Wild*, written by himself. It is a very pretty Western story and quite out of the ordinary and contains two splendid acting parts for "handsome" Charlie Bartlett and for Mona Darkfeather. A college boy reads a story of the early West and dreams of his adventures with an Indian girl whilst on a hunting trip. It is a really refreshing story. Mr. Montgomery is also preparing for a photoplay by himself and Richard Willis, which will create no little sensation. Later, the popular "Monty" promises to appear himself opposite Mona in a series of stories. Hasten the day.

AT HOLLYWOOD, California, Carlie Blackwell is producing his comedy, *A Bad Night for Blackwell*, with "Sets" worthy of any drama. In a club scene, he pressed into service, Mr. Flannigan and Mr. Dean of the Fascinating Widow company, who happened to call on him. Moreover, he insisted upon them taking their payment, much to their amusement. "The first time I was ever handed \$5.00 for sitting down and having a good time," said Flannigan. "Me too," echoed Dean. Blackwell told them that the next time they came along, he'd make them go into a lion's den or fall off some rigging.

AT the Vitagraph studios, Robert T. Thoraby is putting on another of his wonderfully successful military pictures, written around a child. The little boy will again be acted by little Buddy Harris, a natural acting mite, who will compel tears in *The Diminutive Bugler*. Director Thoraby has great patience with children. C. D. Bennett will take the lead.

AT the opening of Miller's magnificent new Photoplay Palace, at Los Angeles with its 800 seats, plate glass screen, and organ and handsome and comfortable lobby, Edwin August made the opening speech and received a vociferous reception and some magnificent bouquets of flowers. August can make a humorous and excellent speech and is a great favorite with audiences and is always ready to help anyone who asks his services at the opening of a new theater or other meritorious occasion.

RECENTLY the Photoplayers Club of Los Angeles held its first boxing tourney and some excellent and exciting bouts were witnessed. The boxing nights promise to be very popular.

HELEN CASE is enjoying herself in her new racing 35 horse-power car, which will do 80 miles without a purr. This is the car which was owned by Frank Good and which beat Barney Oldfield's entry two years ago in the Desert Race. It won five out of six races and was used by Robert Thoraby of the Vitagraph in *The Race*. Dainty Helen is an expert motorist and loves to get on a good straight stretch where cycle cops are unknown.

EARL METCALFE, leading man with the Lubin Stock Co., Philadelphia, was given a reception on the stage of the Temple Theater, Newport, Ky., on October 11. Metcalfe delivered a twelve-minute speech on the progress of the Motion Pictures. Mr. Metcalfe has filled similar engagements at Fort Theater, Fort Thomas, Ky., and the Star Theater, Cincinnati, O.

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December 1. MAUDE FEALY in THE LEGEND OF PROVENÇE

(After the poem by Adelaide Proctor)

The pathetic story of Angela, "The Convent Child," who falls in love with a wounded knight whom she had nursed and was made to face the stern realities of life outside convent walls. How the knight betrayed the trust that Angela reposed in him in her ignorance of the world and man, and how through a wondrous miracle her place in the convent was kept for Angela until her return and her absence never once noted. The tale of an innocent sinner who was altogether redeemed.

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Of These Photoplays:

His Weakness Conquered, The Actor, Fate and
Three, Fate's Vengeance, The Heart of a Heathen,
The Folly of It All, The Reincarnation of a Soul,
The Blood Red Tape of Charity, A Man in the World
of Men, Through Barriers of Fire, The Plgrim, Etc.
Universal Film Co., Moca Bldg., N. Y. City.

LICENSED FILMS

The Price of Thoughtlessness (Vita-graph, Nov. 11).—An excellent educational feature that should be a source of information to every municipality in the country. We are shown the public school children of Brooklyn at public lectures, being instructed by the Brooklyn Rapid Transit Children's Safety Crusade in a series of diagrammatic talks on how to avoid accident from the street cars and also from every other sort of traffic. The effects of the talk are then shown on the children, when, the next day, they profit by their teachings in avoiding disaster from the traffic of various kinds. The subject ends with scenes of children who are not careful and the various agonizing accidents that befall them. In a final set of printed "Don'ts" the commission urges the children not to play on the public streets, but fails to suggest where they should play, if not on the streets. On the same reel with Canals of Venice.

The Schoolmarm's Shooting Match (Selig, Nov. 7).—Messrs. Brown, White, Gray, Black, and Green, members of a Western school board, are all in love with Molly, the pretty school teacher. They write her a letter, asking her to choose between them and set the date for the wedding. She answers their billet doux stating that as she is a daughter of Diana she will marry the man who proves himself to be a better shot than she is, and refers the trustees to Bill Swift, a cowboy, to make the necessary arrangements. The plainsman loads their revolvers with blank cartridges, only reserving Molly's cylinder for bullets. The entire party resorts to the woods: Brown, White, Gray, Black, and Green each take a shot at a bottle used as a target and miss, while the schoolmarm cracks it on the first pop. When the disgruntled old boys have left the scene, Molly and Bill proceed to the minister's and get hitched. Though the development of this half-reel story is obvious, one enjoys the vitality of its humorous characterizations, excellently portrayed by the various members of the school board. The principal work is of a high caliber. The director's efforts came up to the mark. The photographer rang a picturesque target.

A Phoney Alarm (Pathéplay, Nov. 7).—James Mackay, a traveling salesman, writes Cousin Alice that he has just heard of her approaching marriage, and, as he is to play her town the following week, not to forget to invite him to the wedding. On his company's arrival, she telephones him. The call comes while he is rehearsing his great death scene from "The Fatal Mistake." She overhears him over the wire reciting his tragic lines, and thinks he is about to be murdered. The groom, on his way to the wedding, finds Mrs. Mackay's mess bag enters the residence of the tragedian and restores it to him. Mrs. Mackay returning from Alice's home, sees the groom leaving the house, accuses him of having strangled her husband and has him arrested. The detective calls on the thespian, and demands to know what the latter has done with the corpse of Mackay. The arrival saves the tragedian from being charged as an accomplice to his own murder. Teddy, the groom, failing to show up at the ceremony, Alice fears she has been lilted. The actor and his wife arrive, explain Teddy's incarceration, succeed in having him released, and the delayed ceremony, performed by the magistrate, follows. The delicate humor of the farce is fresh and mirth provoking. The players put their pantomimic efforts over with an easy naturalness. The producer's direction is splendidly evidenced in every situation.

Flaming Hearts (Vita-graph, Nov. 7).—Jonathan Whippletree, an author, receives a note from Madeline Winters, an admiring lady reader of his "Flaming Hearts," requesting his autographed photograph. He mails her one of his fat self, and by return mail receives one of her fat self, accompanied by an invitation to call. The author's retentive secretary, Billy Whiffles, eating his heart out with jealousy at his employer's success in the lists of love, goes to a wig maker with a photo of Whippletree and has the theatrical purveyor instruct him in the art of make up. With the aid of nose putty, the secretary makes up to resemble the author, calls on the fair Madeline and makes good. Jonathan, lacking the courage to propose to his admirer, goes to a saloon and lights up with the necessary nerve tonic, returns to the Winters apartment and discovers that Billy has supplanted him in the lady's affections. The rejected Whippletree, unable to decide between cancer and revolver, takes his heart mangle, finally decides upon poison. He returns to the saloon with a bottle of the fatal stuff, and while he is telling some tall birds of his contemplated suicide, the bartender pours out the liquid and fills the bottle with whiskey. Jonathan drains the bottle, and the terrible heartache ends in a severe headache. The author's literary bottle is quite worthy of John Bunney's artistic liquor. He has two excellent comedy foils in Hughie Mack and Jessie Sadler as the secretary and fair admirer. Capably directed.

Egyptian Temples (Pathéplay, Nov. 8).—Split-reel with Tortoise at Close Range and Ice Cutting in Sweden, this film displays the massive and imposing memorials of an extinct race, showing the mighty statues of the Pharaohs, the ruins and colonnades of the Temple of Luxor, the entrance to the Temple of Sifrou, and the awe-inspiring Alley of the Sphinxes.

Ice Cutting in Sweden (Pathéplay, Nov. 8).—On the same reel with Tortoise at Close Range and Egyptian Temples, and in point of interest dividing honors with them, this travel picture shows the profitable winter harvest of the Northland: the manner in which the ice is first marked out before cutting by one about its sawing into cubes, which are later floated to the storage house, where they are piled into great hills awaiting shipment to market.

Pathé Weekly, No. 66.—An unusually well balanced and interesting weekly with scenes from every walk of life in all parts of the world. As usual the photography was excellent. Only one thing was missing at the end—Mutt and Jeff.

Views Along the Rhine (Selig, Nov. 7).—Split-reel with The Schoolmarm's Shooting Match, this film offers some picturesque views of this river; showing the long, narrow, low-decked craft steaming swiftly up and down the stream; its vineyard studded banks disclosing an occasional high-towered castle; a bird's-eye-view of Cologne, and the Cologne-Düsseldorf Rhine-Damphorst drawbridge.

A Broken Melody (Vita-graph, Nov. 8).—A simple and convincing little drama with a touch or two of the melodramatic that might well have been eliminated. The film is clear, and the acting simple and convincing. The atmosphere of the plain American home is well sustained. The story is good and artistically

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A Daughter of the Wilderness
A Woodland Paradise
A Face from the Past

NEXT—Ellen, the Forester's Daughter—Nov. 8

GEORGE A. LESSEY

In the Shadow of the
Siles Manner (2 Parts)
The Doctor's Duty

NEXT—The Phantom Sign (2 reels)—Nov. 14.

staged, and the climax is excellent, in that it clears away all the difficulties that have accumulated during the weaving of the plot. The caption, while sensing the general subject of the film, has nothing to do with this play in particular. An old musician is living in happiness and plenty with his pretty young daughter. Chancing to take a tramp into the house for a meal, the latter is aroused by a melody that the musician is playing. The stranger recognizes, by it, the man who twenty years before stole the woman that he, the tramp, loved. The latter goes to the secret service and informs them that a man they have been searching for for a number of years, the musician, is living. He gives them the address. Now, one of the secret service men, off for his vacation, has met the daughter of the musician, and they are deeply in love. The young man sets the warrant for the arrest of the musician, being the secret service man nearest the locality in question. In a night-long struggle between duty and love, the young man decides to resign his position, the reason that he gives being that he cannot make the arrest. This seems a bit illogical, for it turns out subsequently that the old musician dies, and thus clears away the difficulties that have arisen. The young couple are married. This is a simple story, but so well produced as to bring this production well above the average offering.

Where's the Baby? (Biograph, Nov. 6).—On the same reel with In the Hands of the Black Hands. A clean little comedy with lots of action and a few good laughs tucked away in its length. First, Mrs. Maloney hands her baby to a bystander, until she can chastise the kids that are annoying her. The bystander hands the child to some one else, and he to some one else, until finally the kid is given to an elderly couple. By means of the child, the couple is able to convince a pursuing policeman that they are married, and gain enough time on the girl's pursuing parent to enable them to get married. Business of restoring the child to its mother and getting papa's forgiveness.

The Rustler's Stepdaughter (Kosmopol, Nov. 6).—Right away you can guess this is a Western story, and it turns out to be a one-reel offering, whose clarity would be increased if the photography in the first part of the film were clear enough to distinguish the features of the leading characters. If this were the case the lack of subtleties would not be so apparent. Otherwise the play trails in the well-worn path of many predecessors. The cattle rustler and his pal have been making themselves too obnoxious in the locality, and the sheriff starts out to see what he can do to stop the theft of cattle. He arrives at the cabin of the cattle rustler and his pal, where the two live with the stepdaughter of the rustler. The latter is frequently annoyed by the forced attentions of the pal. When the sheriff arrives he is given supper and a bed to sleep on, for the sheriff is not aware that he is in the cabin of the thieves whom he is after. The two rustlers discover the fact that he is the sheriff, and lock him in the bedroom, the rustler keeping watch while the pal goes for reinforcements. The sheriff cannot get out, but the stepdaughter manages to carry a note to the nearest ranch. The ranchers arrive, as the rustler and his hand are about to do away with the sheriff. The stepdaughter has lost her home, when the stepfather is taken to jail, but the sheriff offers her domicile with his mother, and as the play ends we are led to suspect that this may lead to a future marriage.

In the Hands of the Black Hands (Biograph, Nov. 6).—What happened when the colored cook was discharged and given an I. O. U. for her back wages. The police department is also colored, and creates most of the humor in this story. The plot is thin. The antics of the colored policeman are good. On the same reel with Where's the Baby?

Sydney and Its Harbor (Mellie, Nov. 6).—An educational one-reel subject showing the city, environs and harbor of Sydney, Australia, by means of a bird's-eye panorama, and more intimate views of the principal buildings and population. Photography fine.

A Miracle of Love (Lubin, Nov. 11).—A one-reel drama of the pseudo-melodramatic trend in which the love motive is not clearly brought out, nor is there much action to the story. There are several flaws in the staging that a critical observer would be sure to de-

tect. The acting is as good as the play will allow, while the camera man did the best work of all. A young attorney is accused of embezzlement sentenced to prison and escapes. In his plight he meets a young woman, who is so carried by all the money and luxuries that she imagines herself an invalid, and never leaves her rolling chair. She takes a fancy to the young escaped convict, and loans him money. With this he is able to establish his innocence of the crime and build up a respectable business. He returns to find the woman in love with him. Ascertaining that her illness is purely imaginary, he proposes to her, and then gradually, almost imperceptibly, he moves away from the invalid chair. Unconsciously she leaves the chair to follow the man she loves, and thus recognizes the truth about her own case. It is not evident that his feeling toward her is anything more than sympathy or gratitude.

An Elopement at Home (Vita-graph, Nov. 12).—A clever one-reel comedy, with a good cast, among whom Leo Delaney, Van Dyke Brooke, and Norma Talmore do commendable work. The politician does not like his neighbor, a justice of the peace, nor does he like to have any young man calling on his daughter. However, the daughter and sweetheart arrange for an elopement at dawn. She is ready when he comes with the ladder under her window, but for safety's sake she hides her father's clothes. Then she starts to descend the ladder but the window slams down, securely holding her skirt, and at the same time waking father. To release her the young man enters the house downstairs, and is mistaken by the father for a thief and locked in the closet. Simultaneously all three are detained against their will. While father is trying to get into the closet for his clothes, the daughter and sweetheart climb through the attic window onto the roof, and find themselves about five feet above where the girl is still held fast. The milkman arrives and is bribed to get the justice of the peace from next door. The latter arrives and, glad to onlook his cranky neighbor, he performs the marriage ceremony, the couple above reaching out just far enough so that their hands clasp. The ceremony performed, a toast is drunk in milk, and then the father appears, still minus his day clothes, and the film is hurriedly ended. A good comedy, with excellent situations, some of them especially the marriage "in the air," decidedly novel. Photography clear.

Tortoise at Close Range (Pathéplay, Nov. 8).—An interesting zoological study showing in a third reel, the European fresh water tortoise to be perfectly at home on land. It attains the age of a centenarian; is an excellent swimmer, using its legs as propellers and its tail as a rudder. This species is also an accomplished rock climber, though peaceful by nature its sturdiness disappears when its food, worms and lizards, is in sight. Split with Egyptian Temples and Ice Cutting in Sweden.

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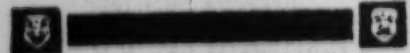
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Gentlemen:—I thank you for the seven copies of the MIRROR—they have all arrived—and am sorry to have put you to so much trouble in filling my order. Having become interested in Moving Pictures I have left my order with a newsdealer to save THE DRAMATIC MIRROR for me every week, for it contains MORE ACTUAL INFORMATION OF AFFAIRS IN THE MOVING PICTURE FIELD THAN ANY OF THE TRADE PAPERS DO. I find also that the MIRROR is of interest to me in other ways of which I previously had no care.

Yours very truly,

CHARLES J. THOMAS

LICENSED FILMS



Thieves (Vitaphone, Nov. 10).—A one-reel drama, thrilling and sustained. A clever plot well staged with capable acting by the entire cast. And the best feature of the play is that in the finale the burglar takes as his reward the reward satisfaction of having repaid a debt of gratitude. It adds a decided touch of art to have realized, on the director's side, some more visible tokens of satisfaction. The spotlight effect of the burglar's little electric pocket lamp is novel. Blinky has just been released from jail, and chances to meet Millionaire Hastings, who is taking a walk with his ward. The ward insists upon giving the ex-convict some money, and they move on. Arrived at home, the millionaire is taken with a heart stroke. While his ward, and the doctor, and all the rest of the household are busied at his bedside, the millionaire's nephew and the latter's wife search the rich man's desk, for the nephew, urged on by his wife, thinks they are being cheated out of their share of the old man's money by the ward. They find the combination to the safe, and sneak quietly down the steps. They open the safe and find two envelopes. The one marked valid contains a will in favor of the ward, and the one marked void is in favor of the nephew and his wife. They change envelopes, so that the will which was made out in their favor will be in the envelope marked valid. Just then the ward comes down the steps and into the room, and they have only time to slam the safe shut without looking it. The ward tells them of the old man's death, and all three leave for the funeral. In the meanwhile, Blinky, like a good ex-convict, has gone to his former haunts, secured a burglar's outfit, and by chance entered this very house. During the whole of the changing of the wills he has remained an in-different listener. But with the young girl's advent, the one who befriended him, he becomes eagerly partisan. Stealing to the safe, he changes the will back to its envelope in which they were originally. Then he is forced to hide, because the wife of the nephew is stealing back into the room. She takes the will out of the safe that she thinks is the one made in favor of the niece, and burns it. Now, look out for Blinky. He slips from behind the curtain, holds the wicked woman at gun's length, while he examines the remaining will, to make sure, and then, before locking the safe, he ruins the combination, so that there will be no chance for any crooked work after he is gone. The last we see of him is seated on a park bench, a smile of satisfaction on his face.

The Locked Room (Lubin, Nov. 10).—A one-reel drama dealing with the topic of marriage between a man and woman of different ages. While the basis of the basis of the film, the climax is unexpected, for it makes use of another motive to clear the mystery, and we are left with the former problem without any attempt at a solution. In spite of this the offering is interesting and well focused. The acting of Seymour Hastings as the father is very natural indeed. Dollie Larkin and Raymond Gallagher as the wife and the other man also please. Rankin is a ranch owner, who is married to a girl twenty years his junior. He is very popular with the boys on the ranch, but the fact of the difference in their ages is forever with him. He suddenly becomes suspicious of young Brown, whom he notices in his wife's company, and also of the fact that his wife keeps the guest room locked, and will not allow him to enter. To humor her, he keeps out of the room, but his suspicion is constantly being augmented by her behavior with young Brown. At a barn dance she even goes so far as to dance with the young chap exclusively, and who can blame her for the young wife, full of the spirits of youth, seeks naturally those who can best amuse her. One day Rankin comes home to find the hat of young Brown on the hall table. He takes the key to the guest room from his wife, and with his gun out he rushes into the room. Here he finds a loving couple, young Brown and the wife have just finished arranging in the locked room. Remorse-stricken he tries to ask his wife's pardon for his unjust suspicions.

"Old Coupons" (Biograph, Nov. 8).—Buying coupons from newspapers and selling them to dealers is how "Old Coupons" made his living. One day, while counting his nickels, the old man is accosted by Tony, an East Side thug, and asked to contribute to the growler. Refusing him the beer money, the thug knocks him down. As the thug is about to take it away from him, Tracy, an iron-worker, passes by, interferes, and though getting knocked down for his pains, saves the old man from being robbed. Later, "Old Coupons" is a daily visitor at the workman's home, where Tracy's

little children offer him food till a strike leaves the iron-worker penniless. "Old Coupons" overhears Tony's gang planning to get even with Tracy, and informs the police. The officers arrive in time to keep the thugs from doing up the workman, and in the struggle that follows, Tony shoots "Old Coupons." On his deathbed, the old man, who turns out to be a miser, leaves his hoarded wealth to Tracy's two children, saving them and the laborer from eviction. Though its carefully manufactured situations, designed to touch the heart are palpably evident, one forgets the literary defect in the finished work of the actors. The tota contribute clever little comedy bits. The director also comes masterfully to the aid of the author. Camera in good hands.

No Place for Father (Biograph, Nov. 10).—A one-reel offering of a number of tried and true motives, the veterans of many a bloody film affair. To begin with, there is the motive of the young man who comes to our town and forgets all about his dear old dad down yonder in the land of the living. And then this same young man, having secured a place through one of his father's friends, becomes engaged to a certain very lovely and socially select young damsel. When dear old dad gets the joyful news, he at once leaves for the city, where he chances to arrive on the night of the engagement reception. Just imagine that young man's embarrassment, can you? A father who supplies most of the wherewithal, but is not dressed as he ought to be. That's the second motive: the being ashamed of the country parent or parent this time. So dad goes back home, rather sadly, while the young man gets married and his expenses begin to mount up. Then the young hero makes a false entry at his bank, and (motive No. 3) tries to recoup his losses by gambling at the club; and, true to form, he loses. Now it so happens, and it is a lucky thing that it does, that the young man's brother-in-law discovers the theft of the bank funds, and sends in a third alarm for dear old dad. Later comes on a bolding, but arrives on the scene as the first baby is beginning to make the world discordant. This gives the fifth and most tried of all motives a chance to show its old gray head, and the little child so works on dad's nerves that the ever ready producer makes up the deficiency. The play falls to convince.

Hiawanda's Cross (Lubin, Nov. 8).—Discovering Rev. Frank Thomas, the mountain missionary, asleep in the valley, Hiawanda, an Indian maiden, steals his bible cross. Grey Eagle, her lover, catches her admiring the cross, becomes jealous of the sky pilot, and shoots an arrow into his back. Hiawanda dresses his wound, and nurses him till he recovers from it. Later, Thomas is called to the city to take charge of a big church. On leaving, the Indian girl discovers a photograph of a white girl in her pocket, and she primitive fury at its sight causes her to draw her dagger, but as she is about to drive it into the churchman, her better nature asserts itself, and she mutely bids him good-by. Returning to her camp, the chief inquires Hiawanda that they do not want a squaw that worships a cross, ostracized from her tribe and kinmen, the Indian maid, faithful to the symbol of her white lover, arranges a raft of boughs and floats down the river to meet her fate over the falls. A well-aimed story at which one feels the grip of the suspense and the throes of its climax. The pantomime of the players shows sincerity of conviction and a faithfulness to type. The director used excellent discretion in screening the piece. The photographer contributed no slight share to the natural beauty of the canvas.

The Conversion of Mr. Anti (Solis, Nov. 6).—Mr. Anti is a contrary minded man, who, to live up to his stingy nature, disbelieves in about everything that the rest of the kindly disposed people believe in. The story, whose title gives us the idea of a snuffrage plot, might have a happier heading. It is also not a drama, a comedy hitting would have brought it nearer its true character. "The little grandchild shall bring them together" climax gives the clue to a rather ordinary story. Incidentally the child helps to open up the better nature of Mr. Anti. The latter has been in the habit of refusing charity, to sign petitions, or to countenance the marriage of his daughter, so the latter elopes, and the father refuses to forgive the couple. Mr. Anti meets the grandchild, which, of course, wins the grandfather's heart, before the latter knows who the child is. Forgiveness follows, and we see Mr. Anti, now Mr. Pro, looking upon the world with a more charitable viewpoint.

The Canals of Venice (Vitaphone, Nov. 11).—Subtitled "would make this highly interesting and clearly focused travel film more of an educational feature than it is." In successive we are shown the canals of Venice, with the gondolas soon to be displaced with motor driven boats, the principal squares and buildings, and the "Bridge of Sighs." On the same length with The Price of Thoughtfulness.

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Saturday, Nov. 22

An excellent lesson, to watch incipient insanity

"JUST CISSY'S LITTLE WAY" 1000 feet

Monday, Nov. 24

Cissy really loves the gink, but teases him immoderately

"HER SICK FATHER" 400 feet

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The old man objects to his daughter's marriage. He thinks he is smart, until he falls in love himself. Then it is different and everything is smoothed out.

"HIS LAST FIGHT"—Drama Tuesday, November 18
It's a hard fight and a noble one. He has fought for vain honors, now he fights in defence of a woman and gives up his life. **RALPH INCE**, supported by **ANITA STEWART** are the principals.

"WHY I AM HERE" Wednesday, November 19
"FARMING IN ANCIENT TIMES" } Comedy and Topical

1. **SIDNEY DREW** tells all about it in his funny way. Anita Stewart and Ralph Ince help him. The pictures show how it all happened. 2. Primitive agriculture near the Nile.

"THE SALE OF A HEART"—Drama Thursday, November 20
The sacrifice of a young girl in marriage to a rich libertine is averted by accident. She finds her ideal husband and happiness in the same way. Featuring **MAURICE COSTELLO**, supported by **MARY CHARLESON**.

"THE SCHEMERS"—Comedy Friday, November 21
JOHN BUNNY and **FLORA FINCH** fool each other by fooling themselves. Each goes out for a social evening. John thinks he has a joke on Flora, she knows she has one on him.

"THE WHIMSICAL THREADS OF DESTINY" } Saturday, November 22
Drama—Special Feature in Two Parts
To win a fortune a jealous woman tries to accomplish the death of her rival. She loses her expected inheritance. Her rival, a beautiful circus rider, wins love and fortune, although she nearly loses her life while jumping through a flaming hoop. **CHARLES KENT**, **COURTENAY FOOTE**, **JULIA SWAYNE GORDON** and **HARRY NORTHROP** are seen in this strong drama.

SIX A WEEK

"THE LEADING LADY"—Drama Monday, November 24
"LITTLE KAINTUCK"—Mountain Drama Tuesday, November 25
"FELLOW-VOYAGERS" Wednesday, November 26
"TEMPLES AND STATUES OF ROME" } Comedy and Topical
"THE CURE"—Drama Thursday, November 27
"BETTY IN THE LION'S DEN"—Comedy Friday, November 28
"THE GOLDEN PATHWAY"—Drama, Special Feature in Two Parts Saturday, November 29

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REVIEWS OF LICENSED FILMS

A Proposal From Nobody (Edison, Oct. 25).—This is the fourth in the series of Who Will Marry Mary? and takes us along through two more proposals, both of which we heartily agree with Mary in rejecting. Poor Mary. She claims, at the end, that nobody seems to want her except for her money. Then there is Frank McGlynn, who takes the part of Jacques, a half-crazy guide, and plays the part excellently. And, lastly, there is Walter Edwin, the politician, who helps save Mary from suitors No. 1, and then decides to take his place, but doesn't, as we will see. Mary visits some friends in their Maine camp. She goes fishing with a guide named Jacques, who becomes infatuated with her, and, on her refusing him, keeps her prisoner in an old cabin in the woods, threatening her with death. One of the campers finds her, and, overcoming the half-crazy guide, brings Mary back in safety. Now, if this series closed here, this young couple would embrace, but as Mary must be saved for future productions, in an unmarried state, a letter opportunely arrives, hinting at the possible loss of Mary's fortune and the half-crazy proposal is not uttered.

Bill's Career as a Butler (Edison, Oct. 13).—Holden sends his friend, Melville, a jewel of a butler. On his way to the Melville residence, the butler walks along the lake shore and decides to take a swim. A tramp comes along, steals his clothes, invests in the luxury of a shave, presents the bathing butler's letter of recommendation, and sets the position. He begins his domestic duties by setting ray with the maid. He hates to take of his purchased tweeds to don the butler's livery, and makes the faux pas to smoke a pipe in the dining room. The butler, having finished his swim, discovers that there is nothing left for him to put on except the tramp's discarded tatters, requires for the Melville residence, and finds it to be kicked off the premises by the pseudo-butler. As he reluctantly leaves the house, he finds his own collar, which Bill had thrown from an upper window, on the lawn. This discovery gives him the clue that the present butler stole his regiment, and he hangs around. As a butler, Bill is impossible. He stands at soldier's attention while serving, drops the dishes in the kitchen, and, while listening to a funny story told at table by Melville, spills the contents of his tray over the diners. His play no longer, introduces his best to Bill, and takes the family to dine at a restaurant. The would-be butler decides to make a hurried exit, but as he leaves the house he is set upon by the cockney butler, who threatens to knock his billy head off if he doesn't make a sudden theatrical entrance. In the fight that follows, the Englishman and his duds are saved by the timely arrival of the police. When next seen, Bill, in convict straitjacket, is serving his fellow-prisoners in the capacity of butler. The actor playing the part of Bill carries the hilarity of the farce in large portions. His by-play possesses all the earmarks of cleverness mixed with originality. His support is of a high order. The director has not missed an opportunity to secure a laugh.

A Borrowed Identity (Essanay, Oct.

10).—Desiring to play a joke on his father's friend, a young millionaire, arriving in the West, persuades a cowboy whom he meets on the road to change clothes and identities with him, and the two present themselves at Melville's ranch. The two men are made welcome, and, soon after, make love to the prettier of the ranchman's two daughters: the pseudo-millionaire winning out. The supposed cowboy is shortly afterward arrested as an outlaw by the sheriff. Evelyn, the other sister, discovering his father's Wall Street address, wires him to come on immediately and prove his son's identity. The financier arrives on a special train, and has his looking son liberated. The young millionaire gets Evelyn, and the pseudo-millionaire, who turns out to be the wanted road agent, gets the girl. A comical cap easily succeeds in making this melodramatic farce fairly entertaining: the performance of the girl carrying the part of Evelyn particularly standing out. Skillful directorship and photography go the rest.

Betty Buttlin and the Bad Man (Kalem, Oct. 24).—While Betty Buttlin's mother is busy making pies in the kitchen, the child enters the pantry and samples the preserves. An outlaw, for whom there is a reward of \$5,000 offered for his arrest, steals into the kitchen, but is frightened off the premises by Mrs. Buttlin's rolling pin. Betty wins her lamed sister's affections on the door of the stable, and when the village cop summoned by her mother arrives and hears her playing actress, he is frightened off by her melodramatic and blood-curdling speeches. Returning with reserves, they open the stable, and, seeing Betty perform, have the laugh on their fellow-outlaw. This farce, split-reeled with Jimmy's Finish, fairly trickles with laughs at Betty's efforts to punish the jam, and, later, at her futile attempts to hide the sweet evidence of her theft. The little girl playing the part carries herself with juvenile story as well as preserves. Capitally screened and photographed.

The Man in the Hammer (Lubin, Oct. 24).—Jackson, an unworthy suitor, meets Macklin out West, the man who won Jane as his wife, catches him cheating in a card game, but is prevented from shooting by the interference of friends. Later, being caught manipulating the cards by a gambler, Jackson shoots the latter, is wounded in the fusillade that follows, but manages to escape on horseback. While the sheriff's posse are scouring the prairie for him, Jackson enters Macklin's home, and, at pistol point, forces his wife to secrete him in a hamper placed in her room. The husband comes home, and, Jane refusing to open the door, picks up a chair and breaks it down. Macklin discovers Jackson's hiding place, and, as he is about to send a bullet into him, the sheriff and his deputies arrive and carry off the cardsharp. A Western story containing the usual melodramatic ingredients, but acted with such skill and sincerity of portrayal as to win undoubted favor for the piece. The director makes the scenes fairly hum with their rapid fire action. Photography very good.

On Their Wedding Eve (Vitagraph, Oct. 24).—Bride and groom quarrel on the eve

of their wedding, part, tear up each others' letters, but treasure their loved one's photo. George packs up and boards the outbound steamer for Europe, while Edna takes the next train for San Francisco, eventually arriving in Yokohama, Japan. In his efforts to forget his sweetheart, George jumps from Rome to Cairo. Edna tries to efface her lover's memory amid the scenes of Nippon and the land of Confucius. They finally bump into each other in Bombay, each studying the other's photo, and the remainder of their globe trotting is over the honeymoon route. Clara Kimball Young and Maurice Costello bring to the respective roles a certain charm of manner and sincerity of portrayal that finds immediate favor with an audience. The photographer's art makes us realize the lovers' continuous reference to each other's photo.

Dodging Matrimony (Pathéplay, Oct. 22).—Michael Weakly, a henpeck, receives word from a lawyer that his brother has died and left him a fortune. Michael calls on his club friends, renounces the matrimonial game, and his wife, declares that he is going to impersonate his dead brother, and asks them to tell Mrs. Weakly that he has drowned. After breaking the news to the supposed widow, Mike and his cronies celebrate his liberty from home ruin. The party all look too long at the wine when it is red, forget about Mike's plan and leave him at his doorstep. The henpecked husband lets himself in with his latch key, and before going to sleep in the bathroom turns on the water and floods the house. His wife, failing to recognize him with his beard shaved off, holds him for a burglar, and, as he jumps through the window, pulls off his coat and discovers Clarence Weakly's membership card to the Bowdler Club. A passing policeman arrests Mike, hitting him over the head with his wet vest, which costs the ex-henpeck two weeks in jail. Mrs. Weakly calls daily, thinking the prisoner is her brother-on-law. On the day Mike is to be liberated she waits outside of his cell, and recognizing him by his two weeks' growth of beard militantly tries to pull it out by the roots. This farce is replete with uproarious situations. The director has succeeded in giving us every bit of comedy that the scenario possessed. In his efforts he was ably supported by a competent cast.

Dorothy's Adoption (Selig, Oct. 22).—Despite her husband's objections, Mrs. McLean adopts Dorothy, a foundling orphan. Hearing the noise of the child's prattle, McLean, who just put a tray of unmounted diamonds in his tail, leaves his door open and enters the adjoining room. While the husband is quarreling with his wife over Dorothy, the butler enters the vault to unlock the drawer in which the gems are deposited. McLean returning is attacked by the servant, who strikes him and locks him in a closet. As the would-be thief enters the vault little Dorothy, who has been a silent witness to the struggle from behind drawn portieres, turns the vault knob, locking the butler in. She calls the maid, who liberates McLean, and then telephones the police. When they arrive the near-apoplectic butler is arrested. McLean, learning what part the little orphan has played in preventing the robbery, enfolds her in his arms and adopts her. No better film featuring a child has been seen by the reviewer for some time. It possesses the grip that makes melodrama popular, either on canvas or stage. In fact using a double act it would make a splendid vaudeville act. Cast, staging and photography all high order.

A Mexican in Mexico (Pathéplay, Oct. 14).—John Abele, an American, prevents a Mex-

ican ruffian from attacking Dolores, a pretty Mexican senorita, and, incidentally, gains her friendship. Abele's attentions to the girl arouse the jealousy of her lover, Hernandez, who challenges him to a duel. A girl friend of Dolores overhears the Mexican and his words, discussing the arrangements for the combat, and informs the girl. Dolores and her friend follow the duelling party, and, as her lover's second sets the bar, containing the pistol on the ground, she comes in and extracts the bullets from the weapon. At the word to wheel and fire, Hernandez is the first to pull the trigger. He misses the American, who automatically fires into the air. At the conclusion of this bloodless affair, the two senoritas rush on the scene and inform Abele's second that his principal's pistol only contained blank cartridges, accuses Hernandez of the treachery, and throws him over for the salient Yank. A rapid fire, half-real story that hits the screen mark. This acting was of a high caliber and real true. The producer put over his comic and dramatic efforts with telling direction.

A Woodland Paradise (Edison, Nov. 1).—A woodland idyll written and played in the principal role by Mary Fuller. This is an Arabian conception, the most poetic delineation and artistic setting, a delightful play it would be hard to surpass in a one-reel offering. The acting of Augustus Phillips as the father of Eve, and Harry B. Hammond as the young lover, are on the same high plane with the efforts of Mary Fuller. The scenery is as novel as anything that the Edison Company has turned out recently, the photography leaves nothing to be desired, and the staging is excellent. Good work, Edison. Mrs. a young woman of the woods, has lived with her father, a poet, and in his woods where he has brought her up, she has never met any man but her father who she loves dearly. The father now leaves her town, where he instructs a real estate agent to sell a part of his plot of ground. A rich young man, Adam, buys the plot, and starts the construction of a house. His good looking, and Eve chances upon him. Her wonder and amazement at the strange spectacle of a good-looking young creature, and at the same time her shame from conventional embarrassment, are a pleasure to witness. Finally she runs away, for a reason probably, that she would not have been able to explain. That night her father reads to her as usual, but her thoughts this night are back at the place where she met the strange creature, that good-looking young man, who steals away, and goes to the stream again, and you feel very sure that he will be waiting there for her. There is not the least doubt of their love, so they go off to get married. This whole romance is carried out in an ideally simple and inspiring way. When they return from the minister's they find that her father had given instructions to the real estate man to sell the tract of land only to a good-looking and wealthy young man of character. Simple plot? Yes, but effectively staged.

Fatty's Affair of Honor (Vitagraph, Oct. 31).—On the same reel with Fatty's Burglar, a laughable farce featuring Fatty, Mack and Leslie Lee. Fatty and his girl, Sally, meet the bogus count, and the count's attentions to Sally lead some of Fatty's friends to arrange a duel. The duel is fought with pistols, and the two friends get some feet off, and at the crack of the empty pistols, hit each of the combatants with the rottenest eggs obtainable in the market. The edge of the eggs leaves Sally in both of them, as one of the seconds walks off with the girl.